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The Eyes and Ears Foundation
1209 Howard Street, San Francisco, CA 94103 621-2300

c MARK RENNIE

EYES AND EARS IMAGE OF THE MONTH

The Eyes and Ears Foundation, in conjunction with the San Francisco Art Commission, is planning the construction of a permanent art display board measuring 12' by 25', which will be hung on the back side of the Orpheum Theater overlooking the United Nations Plaza. This board will display the work of San Francisco painters and photographers, and will be changed each month.

The artwork to be displayed on this board will be chosen in a perpetual contest, the winner to be judged each month by a jury consisting of Eyes and Ears members and members of the Art Commission. The chosen artist will be given materials and will be paid to produce the large piece. Once the work is completed, it will become the permanent possession of the Art Commission (however, the artist will retain the copyright). The piece will then be displayed in schools, and other public buildings.

Eyes and Ears has secured a license (in this case a license amounts to a lease on the outside wall of a building) from both the Orpheum Building Corporation, and One United Nations Plaza, for art display purposes. We have submitted a grant to the Neighborhood Initiated Improvement Program for three thousand dollars, and have received very favorable feedback from them, the City Planning Commission, the Art Commission, and several Supervisors. We expect the cost of this project to be approximately $1000.00 per month to be raised from local corporations and Foundations, and from our memberships. The board will be build in the next three months and we expect this project to start in October, 1978.

San Francisco Chronicle Tues., Jan. 24, 1978

Hat's Off

Editor — You and Allan Temko have won our attention and gratitude for his intelligent and earnest environmental design comment. My hat's off to you both.

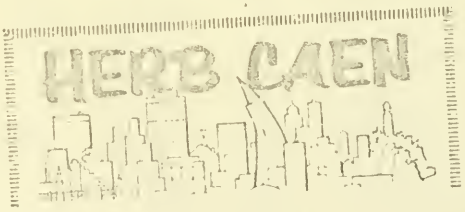
Clear-eyed and tasteful as Temko's evaluations usually are, I find frequently he too tenaciously holds to the mainstream, somewhat old fashioned, ideas of modern architecture. I wish he would be more open to newer ideas.

His January 2 column on U.N. Plaza makes my point. Temko takes off on the Murakian project on the west side of the plaza. He charges it is not "authentic," the tritest epithet in the mainstream modernist vocabulary. He asks for a "strong statement," "a playful foil," words that signify the polemical architectural bombast that has manhattanized cities everywhere. Many of us have moved on to a post-modern view that cherishes and works within existing contexts, precisely as Murakian, his architects, and the city planning people have done.

This time, hat's off to them. Back to school for you, Temko.

ROGER MONTGOMERY
professor of urban design
University of California
Berkeley

S.F. Sunday Examiner & Chronicle, Sunday Punch, January 29, 1978



Just Foolin' Around

CAENFETTI: Marjorie Leland, for one, is tired of hearing me complain about the thousands of wads of discarded chewing gum on the Market St. sidewalks. "If I told you," she scolds, "that the city puts it there to keep people from slipping on the bricks during rainy days, would you shut up?" Yep . . .

Uplifting Eight Blocks on Upper Market

Moscone Signs Plan

By Dale Champion

Mayor George Moscone went to Market and Castro streets yesterday morning for a little ceremony meant to breathe action into a long-stalled civic project.

Perched on a fire-plug, Moscone signed legislation, adopted by the Board of Supervisors last week, that lays out a traffic and beautification plan for Upper Market between the Central freeway and Diamond street.

The eight-block strip was torn up, starting in the late 1960s, for the building of the Muni-Metro subway, which has yet to go into operation. In the past few years, most of Upper Market has functioned with two lanes of traffic in each direction.

Under the redesign plan, "the strip will be reconstructed, with two lanes of traffic, separated by a landscaped median, in each direction. The plan also calls for new street trees, widened sidewalks and curb parking.

Another feature of the design provides for a combination bicycle-truck unloading lane on either side of the street next to the parking zones.

The drawing shows the redesigned Upper Market traffic plan

Moscone, surrounded by enthusiastic neighborhood merchants and community leaders, recalled that more than seven years had been spent getting the Upper Market blueprint through City Hall.

He noted that opposition from some merchants to details of the plan had produced modifications — particularly redesigning of the bike lane and opening its use to trucks during the day — and that the Board of Supervisors had endorsed the revised project by a vote of 9 to 2.

Most merchants in the area now support the plan, the mayor added

"The goal has been to make Upper Market a better street for walkers, cyclists, auto users and merchants," Moscone said. "I think you are going to see the street looking so much better that those who were proud of the project, dissatisfied will also be very proud of the project."

Moscone said he hoped that construction work could begin sometime this year, "even allowing for traditional delays." The project must still undergo environmental review by the federal government, which is providing $1.6 million of its cost. An additional $300,000 will come from the city's share of state gasoline tax revenues.

Hit-Run Victim's Life on the Streets

By Harry Jupiter

To some, she was "Shopping Cart Annie." To others, she was "Toni the Accordion Lady." To Ernest Antonio, she was a stubborn, independent mother who went her own way.

Antonio was called from his Newark home Sunday to identify his mother, the victim of a hit-and-run motorist on Fifth street near Howard street.

She was Esther Schoen Antonio, age 66, known around San Francisco as an eccentric "street person." She usually hauled a shopping cart behind her, and it overflowed with junk and rags plucked from trash cans.

For many years, Toni was a familiar figure wherever tourists strolled in San Francisco. She played an accordion and sang in Chinatown, North Beach, the Mission, Fisherman's Wharf. She roamed to Oakland and Daly City.

Usually, from 8 a.m. to midnight, she wandered the streets, setting down a plastic cup when the muse struck her, and she had a repertoire she claimed extended to 15 languages.

"If you know how to work," she said, "you'll never starve."

She was born in Virginia in 1911 in a tiny town called Broadway, on the slopes of the Shenandoah range near the West Virginia line.

She married a Filipino she met at a teachers college in Missouri and they taught in the Philippines until World War II. Her husband was killed at Bataan. She and her son, Ernest, were interned by the Japanese.

Her son, now 47, spent yesterday arranging a funeral service for his mother. It will be at 2 p.m. today in Newark at the Newark Memorial Chapel, 36700 Newark boulevard.

For years, Antonio said, he tried to offer help to his mother. He is an electronics engineer, married, with three children.

"She rejected my attempts to help her," Antonio said. "Her ways were set a long time ago. She was quite attached to her independence and her life-style."

ESTHER SCHOEN ANTONIO
She had her own life-style

Antonio would hear from his mother five or six times a year. It was difficult reaching her. She never stayed anywhere long enough to call it home. He contacted her by writing to General Delivery at the main post office, then waiting for her response.

"She had problems of one sort or another," Antonio said, "usually with the rent, but she wouldn't let me help. The last address I had for her was a second hand store on Third street."

The last time Antonio saw his mother alive was about a month ago.

"She phoned and said she was in San Jose and wanted to see me and the kids," he said. "So we drove over from Newark and we spent a few hours together. We had something to eat in a restaurant and then she got on the train to go back to San Francisco and the rest of us drove home to Newark."

It was 5:50 a.m. when Toni was struck by the hit-and-run automobile. Less than three hours later, she was dead at Mission Emergency Hospital.

10 San Francisco Chronicle ★★ Tues., Feb. 21, 1978

Trolleys -Market Street to keep 'em?

By Carol Kroot

It looks as if electric trolley coaches may stay on Market Street.

The San Francisco Board of Supervisors tomorrow will consider a resolution allowing them to do just that. The lines at issue are the 5 McAllister, 21 Hayes, 6 Masonic, 7 Haight, and 8 Market.

The Market Street Beautification plan approved by the supervisors some years ago said all overhead trolley wires must be removed. City officials now believe, however, that that approach would be costly and polluting and would make Municipal Railway service less convenient for riders.

The supervisors Streets and Transportation Committee Thursday came out in favor of retaining the trolley coaches.

Tom Matoff, a Muni Transit planner, told the committee that if electric trolleys stay on Market, overhead wires will be restrung from eye bolts imbedded in the sides of buildings. That would do away with poles and much of the visual clutter now attributable to the lines, he said. The heavy black cables feeding power to the overhead wires could be placed underground, he added.

The cost of accomplishing all that would be less than alternatives which would do away with the overhead lines altogether, Matoff told the committee.

Coming in second place with regard to cost was a proposal to use a kinetic energy wheel to power the coaches without lines for about one mile. The problem, according to Matoff, who had cost estimates and plans for the proposal, is that the kinetic energy wheel can't yet be purchased "off the shelf" as a transportation item.

Other approaches involve the use of diesel buses along Market, with or without moving some of the lines south of Market. Still others called for running lines north of Market or having them turn back to where they began without driving the length of Market.

These alternative proposals would be costly, increase travel time, increase use of diesel buses and the noise and air pollution that goes along with them, reduce accessibility to the portions of downtown most riders want to reach, in some cases heighten traffic congestion, and in general militate against people taking Muni instead of their cars, Matoff said.

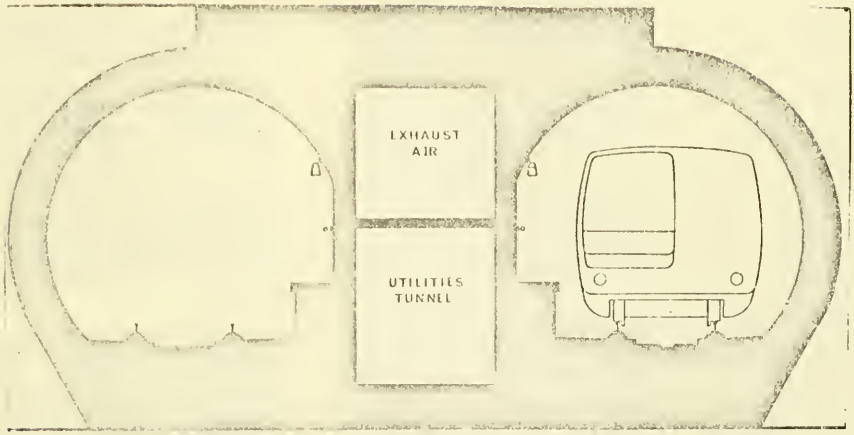
Matoff was backed by a number of community groups on his recommendation that the trolley coaches be retained on Market Street.

WIRES REMAIN — They've decided to keep the trolley wires over Market Street, after all, though the supervisors may still disagree. (story on page 5). Plan is to remove poles, left, and hang the lines from eyebolts imbedded in buildings, as in I. Magnin's Stockton Street wall. Muni transit equipment engineer Merrill Cohn told the Progress: "We haven't given up on eliminating the wires eventually. Battery-operated busses, kinetic energy wheel — the technology isn't available yet. But federal projects are moving toward the possibility of considering them."

BART Tunnel

San Francisco Chronicle ★★ Fri., Mar. 3, 1978

Escape Plan



If there is an emergency while a BART train is in its transbay tube (as at right), passengers could enter the utilities tunnel separating the two train tunnels by pushing the 'panic bars' on the many doors there, and walk out of the tube to the Oakland or San Francisco portals. In other instances, the passengers could pass completely through the utilities tunnel and board another train in the parallel tunnel.

By William Moore

Of the myriad BART failures, past and possible, the scariest to behold is a failure in the 3.6-mile transbay tube, the longest underwater vehicular tube in the world.

So far, nothing alarming has happened in this unusual duct, through which about 40,000 people a day pass. But BART officials say they are not just hoping for the best. They have mapped out procedures to cope with possible emergencies in the murky depths of the Bay.

Their concern has been underscored by two recent incidents in the tube. On Wednesday a ten-car train stalled for about an hour there. And last week a small blaze, apparently caused by a discarded cigaret, flared up in a train roaring through. A quick witted rider doused that fire immediately with a fire extinguisher.

BART spokesman Bob Krache measured his words carefully as he outlined what he called "our carefully worked out emergency procedures" in the event of a train breakdown or fire.

If a train malfunctions in the tube, he said, the first act by BART's central control office in Oakland will be to dispatch a technician to the scene.

He said the technician, whose job is to locate the problem and repair it, could be

carried to the stricken train on one of a number of emergency vehicles BART has on the system.

The vehicles can operate either on the tracks or in the eight-foot-wide utilities tunnel that separates the eastbound and westbound trackways in the tube.

"We want to work as quickly as possible," said Kraehe. During the breakdown Wednesday, a lot of time was saved because a technician happened to be aboard the train.

In the event the technician cannot immediately make the repairs — which was the case on Wednesday — another BART train will be used to pull or push the stricken one out of the tunnel. The emergency vehicle can perform the same function.

"If, for some reason, we cannot move the broken down train, we would turn off the power to the electric third rail and have the riders transferred to another train in the other trackway," Kraehe said.

The stricken train's doors would be opened onto a walkway whose inboard side is dotted with doors. By pushing the "panic bars" on the doors, people could enter the utilities tunnel between the trackways and then enter the other trackway to board an awaiting train. They could also walk to Oakland or San Francisco in the utilities tunnel.

Such a transfer could occur during a fire, and things could be rather hair-raising if the fire were belching out smoke.

"The ventilation in the tube is good, and we do have big fans at both portals that can do a good job of blowing out smoke," Kraehe said.

But Edward Murphy, assistant chief of the San Francisco Fire Department, offered another perspective.

"It's not an easy thing," said Murphy. "Basically, what you've got is a highrise building three miles long, lying on its side. You've got no windows.

"The big problem is time. What are the odds that a fire would occur dead center in the tunnel, with more than a mile and a half to Oakland and the same distance to San Francisco?"

He acknowledged that because of the tube's three isolated sections, a good design for emergencies, the riders could probably flee from the smoke. But the problem would be more difficult for firemen, who would have to be in the midst of the smoky scene.

If a fire alarm is sounded in the tunnel, he said, firemen from both Oakland and San Francisco would head for the tube and pick up access keys in boxes at both portals. A small scouting group would check out the situation by riding golf carts through the center gallery.

Near the site of the fire, the firemen would tap into a maintenance communication system to advise others outside the tunnel about the seriousness of the blaze and the equipment needed.

Murphy said he was particularly concerned about the plastics in the BART cars because they could produce poisonous gas.

BART spokesman Kraehe conceded that the polyurethane seat covers could give off toxic fumes during a fire. But he noted that the BART board, mindful of such risks, recently approved a $2.5 million program to replace the plastic with safer materials.

World's Largest Guitar Proposed in Yerba Buena

By Ralph Craib

A young San Francisco artist proposed yesterday to create what might be called the world's largest guitar out of a Yerba Buena redevelopment catacomb South of Market.

Redevelopment Agency commissioners decided that his idea was a jolly one and said he could plunk away.

Terry Fox, 34, whose forte is creation of experimental acoustic instruments, plans to use under-sidewalks, man-made caves on Mission street between Third and Fourth streets as the sounding box of a huge stringed instrument.

He will string taut piano wire of varying lengths (and thus of varying tones) across the concrete chambers — formerly parts of basements in buildings that have been razed — and strike the wires with soft mallets to create music.

On the lots Fox proposes to use, buildings remain on three sides and two are four-story buildings with solid brick exteriors, ideal, said Fox, for reflection of sound.

"The sound emitted by the instrument will coincide both in volume and in rhythm with the normal sounds of the street," Fox said. "The sound will seem to emanate from the walls of the lot as it is reflected from one wall to the other."

He hopes, he said, "to interrupt the stream of repetitive thoughts represented by the flow of foot traffic and may effect, in some, a change of focus, or even in a lingering attention, a sense of well-being, no matter how brief or fleeting." He did not elaborate.

Artist Terry Fox got his plan approved by the Redevelopment Agency

Last year, Fox said, he stretched wires ranging in length from 30 feet to two feet across a wooden-floored and wooden-walled building in the city and strummed them with soft mallets while his audience sat in a concrete-floored room below.

"It was highly reflective," said Fox. "For the audience, it was like sitting inside a guitar. you could stand on the concrete floor and feel the strings being played up above."

Fox hopes to begin work on his instrument as soon as possible. He must, under agreement with the Redevelopment Agency, be ready to abandon the lot after April 30 if the agency has fill available to cover up the big Mission street hole.

Fox said the San Francisco Art Institute is supporting his project, which should result not only in strange sounds but also in a cleanup of all rubble on the lot.

Even before the first bong had been binged, Fox' music was creating some dissonance. An eviction, it appears, will be necessary. The cavern Fox has selected is now the habitation of an elderly fellow who considers it his home. When a Chronicle photographer appeared at the site yesterday, he picked up some rocks threateningly and said he was there "to defend government property."

San Francisco Chronicle ★★ Wed., Mar. 8, 1978

NEWSRELEASE

BART

U-55

FOR IMMEDIATE RELEASE

DEAF PATRONS CAN 'TALK' TO BART ON TELEPHONE

Bay Area transit riders who are deaf will soon be able to telephone BART for information on train service and bus connections as easily as persons with normal hearing do now.

Effective Monday, March 13, deaf callers can call a special BART number reserved for their use (839-2220) toll-free from anywhere in the three BART counties and "talk" with an information clerk via a newly-installed telecommunications device in the Information Center. The deaf caller must be using the same device on his end of the line, however.

The new service works this way: when 839-2220 rings in the BART Information Center, the clerk immediately attaches the telephone receiver to the new telecommunications device, called a "Porta-Printer." The compact Porta-Printer is smaller than an electric portable typewriter and has a keyboard very similar to the standard typewriter keyboard.

The deaf caller merely types out his or her message on his own Porta-Printer -- there are approximately 2,000 of them in the Bay Area presently being used by individuals or various organizations and agencies. The caller's message is typed out on a paper roll similar to that used on a calculating machine.

- MORE -

The BART clerk's Porta-Printer, activated by telephone tones, types out on its paper roll the message the caller is typing on his machine. The clerk then replies to the caller from his or her keyboard and the telecommunication process is reversed. The back-and-forth keyboard "conversation" continues until the caller has the information needed.

"Our new Porta-Printer service makes the BART Information Center as easy to contact for deaf persons as it is for persons with normal hearing." said Barbara Neustadter, a BART planner who heads up BART programs aimed at increasing the system's accessibility to handicapped persons. "Deaf persons tell us they often find it aggravating to have to depend on other persons to make phone calls for them."

Neustadter said the machines are being used by the Southern California Rapid Transit District and the new Washington (D.C.) Metro system, with the latter receiving an average of 50 calls per day from deaf patrons.

The Porta-Printer machines, which cost $800 each, are lightweight and portable. Deaf persons fortunate enough to own one can, if they desire, use them from any telephone on the system, as well as from home and other locations.

- MORE -

Manufactured by Krown Research in Los Angeles, the Porta-Printer is an evolutionary spinoff of the good old Western Union teletype machine which revolutionized the newspaper industry. Its particular advantage over other models is that it provides permanent paper records of calls for both parties. On the way in the not-too-distant future are more compact devices -- reportedly smaller than a pocket calculator -- which will fit right into the receiver, keyboard and all.

BART's Information Center receives upward of 2,000 calls daily. Up to 11 telephone information clerks are kept busy during the peak hours answering calls in English, Spanish and Chinese. The bulk of the information requests concern bus and BART connections with A.C. Transit and Muni, as well as BART's own five express bus lines to 17 communities in outlying Contra Costa and Alameda counties.

An increasing number of travelers are also requesting Amtrak train schedules, leaving from the BART/Amtrak station in Richmond to Sacramento, Truckee, Reno and points east.

The Information Center is open throughout BART's revenue service hours: 6 a.m. to 12 midnight weekdays and 9 a.m. to 12 midnight on Saturdays.

# # #

March 8, 1978

Mike Healy, Manager
Office of Public Information

Contact: Bob Kraehe
Office of Public Information

A SAN FRANCISCO LANDMARK

Elegant playhouse now stands mute

By Dick Brill

Anyone who has visited his neighborhood cracker box cinema complex recently will have to admit, upon viewing the majestic Golden Gate Theatre that they just don't build them like that anymore.

The "Pride of San Francisco," as the $1.5 million playhouse was called when it first opened in 1922 at the corner of Market, Taylor, and Golden Gate, was the newest and shiniest jewel in the diadem of the coast-to-coast Orpheum circuit.

This chain in later years belonged to Joseph P. Kennedy, father of the late president the result of a merger he engineered between his motion picture producing firm, RCA, and Keith-Albee-Orpheum. The new company, known as RKO, controlled some 200 theaters, $80 million in cash, and a process called Photophone, vital to the production of the revolutionary new talking picture.

Both the Golden Gate and the Hillstreet Theatre in Los Angeles were built by the same architect, G. Albert Lansburgh. Because they were almost identical they were called the California Twins.

The prolific Lansburgh built 27 theaters in all including the El Capitan on Mission Street in 1927, as well as the renowned War Memorial Opera House, completed in 1933.

Theaters in those days were magic palaces of exotic and breathtaking design where people went to lose themselves in escape and fantasy surrounded by luxury and the excitement of live entertainment on stage.

The Golden Gate epitomized all of that. It also boasted a multitude of innovations. It had a capacity of 3,000 seats (1,400 lower-floor, 1,600 balcony), an elevator to the balcony, concealed fire-escapes, two mezzanine foyers, approached by commodious marble stairways, a huge, sumptiously-appointed lobby, the most completely equipped stage for vaudeville in the country, dressing rooms, each with its own bathroom, tub and shower, and a gigantic and stunningly beautiful interior in colors of amber, blue and gold with old Spanish red drapes.

The hidden fire-escape feature is worthy of note. For aesthetic purposes, fire-escapes along with the Golden Gate Avenue side of the building were concealed within the main wall and covered with windows, creating the effect of small glass-enclosed balconies.

Opening day lines reached for blocks. The total count at closing time was 15,000 patrons at 55 cents an admission. Once inside, the ticket holder was aware of a feeling of spaciousness. The decor suggested the outdoors, free from conventional beamed and panelled effects. Overhead an arched dome cast soothing soft blue tones of light.

The main curtain of deep crimson velvet rose to reveal a vast 50 by 120 foot stage. Precisely at 12:45 that March afternoon, Maestro Claude Sweeten raised his baton to conduct the grand orchestra in the strains of the "Star Spangled Banner" and it was showtime with Wanda Hawley and T. Roy Barnes in "Too Much Wife," on the silver screen.

That was followed by the Pathe News, a Felix the Cat cartoon, a travelogue, and six socko acts of vaudeville, headlined by Lillian St. Leon in "How Circus Riders Are Made," a mammoth comedy act with five circus riders and horses.

During the '20s and '30s, the biggest names in show business played the Gate. Olsen and Johnson, Eddie Cantor, John Boles, Benny Rubin, Joe Frisco — even the Marx Brothers in a trial run on stage of their movie hit, "A Day At the Races."

From the mid-'30s until 1943, Jay Brower who formerly led the orchestra at the Fox West Coast El Capitan emceed the bill which frequently featured such hometown talent as the O'Neill Sisters and Will King.

In 1938, long lines formed again for the opening of Walt Disney's latest, "Snow White and the Seven Dwarfs."

By the early '50s, stage shows were having their final fling. For a number of weeks, Lionel Hampton made the place rock with a swing entourage that included an unknown youngster named Sammy Davis Jr.

In 1954, the curtain came down permanently on stage shows. TV was taking its toll and people were staying away from theaters in droves. It was movies only as the Golden Gate was offered up for sale at an asking price of $1.5 million, its original cost. The only prospect was Frank Semmes, owner of the Moulin Rouge in Hollywood who wanted to convert it into a lavish theater-restaurant. The project was abandoned as too expensive.

Ten years ago a major alteration took place when the cavernous playhouse was divided into a pair of smaller theaters with a first run policy.

That did not prove out and now the Golden Gate stands vacant, a mute testimonial to the glory days when Gilda Grey shimmied, Anna May Wong sizzled, and Jack Benny fiddled and told jokes.

THE BLACKOUT TURNED MARKET STREET INTO A TRAFFIC MESS
Cable cars and streetcars snagged on a no-go situation

Service on 20 Muni lines stopped by power blackout

By Carol Pogash

A power blackout along The City's main arteries halted 20 Muni lines for more than an hour yesterday afternoon.

The blackout occurred moments after a power plant operator apparently touched some high-voltage equipment.

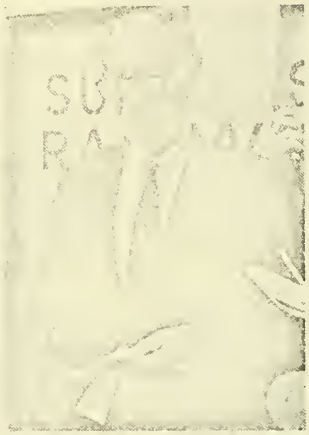
Jesus Reynoso, a 10-year veteran of the Hetch Hetchy power system, which supplies Muni power, was in serious condition at San Francisco General Hospital.

He suffered burns on his hands and abdomen.

Details of the incident were skimpy. Reynoso reportedly was alone when, according to Muni public information director Robert Rockwell, "He wandered into an area of the (16th and Alameda Street) substation where he probably should not have been.

"He opened two doors containing 12,000-volt electrical equipment and in some fashion he touched the equipment which precipitated the blackout and cutting down of electrical circuits throughout The City."

"We're investigating it," said a visibly upset Raymond Protti, a superintendent for Hetch Hetchy.



Examiner Walt Lynott

RAYMOND PROTTI LEADS INQUIRY
He's Hetch Hetchy superintendent

The Muni lines affected by the blackout were those along Market and Mission streets.

The incident shut down service from 1:30 to 2:45 p.m. for many streetcars.

Protti said he could not remember any other accident at the power plant.

A Dedicated S.F. Cop Is Honored

GARY D. MANINI
'Officer of the Year'

Gary D. Manini, who is usually out in the Mission in the Three-David-Six radio car, came downtown yesterday to be honored by politicians and police brass as the city's outstanding "Police Officer of the Year."

He was selected, said a number of speakers, for his tireless dedication to the department and to the people he serves on a beat that extends from 20th street to Army street, from Mission street to Dolores street.

Manini, 39, who joined the department seven years ago, helped get a course in Spanish set up in off-duty hours so that he and a score of other patrolmen could improve their efficiency.

He became Mission Station's house expert in computers and uses his own non-paid time to train other officers in computer-assisted crime detection.

He has also been extensively involved in programs to head juveniles away from serious trouble.

At ceremonies sponsored by the Market Street Development Project yesterday, he became the 12th patrolman to receive "Police Officer of the Year" honors.

Police Chief Charles Gain, Deputy Chief Jeremiah Taylor and other departmental leaders were on hand, as were Board of Supervisors President Dianne Feinstein and Police President Richard Siggins.

Supervisor Dan White paid tribute to Manini's wife, Shannon, who was at the ceremony with their two small daughters, Tara, 4, and Erin, 3.

White noted the number of policemen killed in line of duty and said police wives "don't really know what to expect" when the phone rings.

Manini, a fourth generation San Franciscan said, "If you get into this work, you have to have a very strong desire going to want to work with people."

NEWS RELEASE

BART

U-59

FOR IMMEDIATE RELEASE

BART RECEIVES FUNDS FROM LAW SUIT SETTLEMENT

The Bay Area Rapid Transit (BART) District has received $13.7 million as the final cash portion of the overall settlement on its lawsuit against Parsons, Brinckerhoff, Tudor-Bechtel; Rohr Industries, Inc.; Westinghouse and Bulova.

BART received the cash portion of the settlement yesterday, Tuesday, March 14, through a special escrow account set up by all parties to the action.

Directors of the transit district approved the settlement of the three-year old law suit on December 8, 1977. Under terms of the agreement the net cash value of the overall settlement to BART is $28,700,000 which includes the release of claims against the District. In addition, BART has received access to documents describing the equipment of the system, patent licenses, and consultation on technical matters.

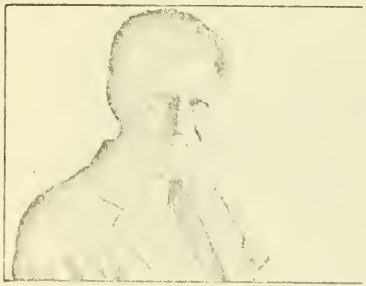
BART General Manager Frank C. Herringer said that the money will ultimately be applied to various capital projects that are essential to improving the reliability of the system.

# # #

March 15, 1978

Mike Healy, Manager
Office of Public Information

Guy Wright/ Messing up Market Street again



Workmen as meticulous as manicurists are putting the finishing touches on the lower end of Market Street after the long blight of BART construction. It's going to be beautiful.

Special bricks so precious they come in boxes are being set like gemstones for just the right gradient and geometric design to tie the mall-like street to our new multi-million dollar Justin Herman Plaza, facing the Ferry Building.

And when this expensive civic jewel is completed? Then it will be ripped up -- two blocks of pristine street and the plaza itself. Everything will be uprooted to a depth of 24 feet so the Muni can build an underground loop for turning its new subway streetcars - the loop everyone but the experts wanted built at the same time as the BART tunnel.

The quoted price is $10 million, certain to go higher. The estimated disruption is two years, certain to last longer. And, once again, the loop could have been built while BART already had the area torn up. Here is the incredible story:

The BART tunnel under Market Street is actually the BART-Muni tunnel. The second tier is equipped with Muni tracks. From the beginning Muni planned to buy new street-cars that could dip underground for the run down Market Street.

And how would they get back? Common sense called for a turnaround loop at the foot of Market. But the experts insisted on a stub-end terminal. The cars would pull into the stub and then go back without turning.

Of course that meant the new cars would need controls at both ends. Dual controls cost extra. Furthermore, if one car conks out in a stub terminal, everything halts. With a loop, the stricken car can be shunted to a siding. The stub terminal also called for a complex crossover that would keep a dozen trains waiting while the one in the lead pulled in and backed out.

These drawbacks were cited many times by kibitzers. My confrere Dick Nolan grew hoarse protesting. The experts just scoffed. The stub terminal was built. It has gone unused because delivery of the new subway streetcars is more than three years late.

The old experts were promoted or pensioned off. A new crop of experts began saying the stub terminal was a bummer, for the same reason the kibitzers had cited.

So now they are going to rip up the street and the plaza and replace the stub terminal with a loop after all. Design work is to start April 1, spade work in the fall of 1979, with the job to be finished, hopefully, in 1981.

A large part of the plaza, but not including the Vaillancourt Fountain, will be ripped open for an excavation 24 feet deep. Into it will go a 125-foot loop of tracks plus storage sidings and repair platforms. Two blocks of new street, currently being rebuilt from the foundation up, also will be torn out for a connecting excavation 40 feet wide. To accommodate Muni buses, the elegant new sidewalks will be planked over for a two-year pounding.

We are promised everything will be restored. Of course, we will pay.

By 1971 Muni's top men were "studying alternatives" to the stub. By 1975 they had decided to build the loop under the plaza. That same year the plaza was dedicated. As for the present street work, even the artisans doing it know it is going to be ripped out before the new wears off.

BART, the Muni, Redevelopment, Rec-Park and Public Works all played roles in this fiasco.

Market Street has changed — but is it beautiful?

On the clocks: "The wrong parts were ordered and a change order has been made."

On the ash cans: "They are a mistake and there's no way on God's earth we can justify them. The problems are chiefly those of pickup and maintenance."

Benches: "They're 99 percent good. They're successful, certainly on the lower part of Market. They're easy to clean but it's the responsibility of owners and tenants."

Bus shelters: "Good but not great. The problem arises when the location of the bus stop is moved away from the shelter."

The kiosks: "They have worked but not as originally designed. The sign company originally intended to use and maintain them but nobody has taken up the franchise."

Pawnshops: "We have two because they were there before the urban design project began. One has a nice looking front."

Porn theaters: "We can't get rid of them."

Pool halls: "We're down to one."

Pinball arcades: "There's only one left and it was there before the beautification project."

Closed restaurants: "For every one that closes a new one opens. Two, including a Salmagundi's, are supposed to open on the Orpheum Theater block later this year."

On the U.N. Plaza fountain: "Six valves don't function. They've been sent to a naval research station in Southern California to see what's wrong. There's a question of who's responsible, the architect or the contractor."

Critlcisms out of the way, Averbuch discusses what he thinks are positive results of the public's bond issue.

Lower Market Street, he notes, "has been renovated from a dilapidated slum area. New buildings are going up. It's now a tourist attraction and tremendously busy.

Averbuch believes the major and minor plazas have worked well with Hallidie Plaza "the shining example."

Central to all this are its noontime concerts, he believes, because they have enlivened street life, attracting workers eating their lunches, tourists and senior citizens.

On lower Market Street, the Shaklee Corp., new tenants of the 444 building, agreed to provide noon concerts. Tenants of One Market Plaza are staging art shows and concerts. Promoters of the proposed Apparel Mart expansion at 833 Market have agreed to put on something similar.

And the success of tea dances at the Hyatt Regency Hotel has helped to enliven that area, he notes.

For the sad blocks between Fifth and Seventh streets, Averbuch places his chief hope in a business consultant named Stanley Herzstein, who owns the one-time Union Furniture store, later headquarters for the USO between Sixth and Seventh.

Herzstein, he notes, has a plan to redevelop the two blocks into a world trade center, providing housing (probably subsidized) on upper floors, office space on middle floors and retail uses at the ground level.

Herzstein, who has had preliminary conversations with Redevelopment Agency staff members, will be presenting his proposal — already endorsed by Supervisor John Molinari — to the supervisors' Planning, Housing and Development Committee at 2 p.m. Tuesday in Room 228 City Hall.

About the Market Street beautification project, Averbuch leaves no doubt he believes "the money was very well worth it. We have problems but I think we're doing spectacularly." Anyhow, he adds, "the Champs Elysees has its problems."

Ruins May Make Music

This is the catacomb next to St. Patrick's church where the giant instrument will be strung

While The City sleeps . . .

By William Flynn

A number of things are wrong with San Francisco.

The streets need cleaning.

It is not a credible reflection on the quality and ability and desire of municipal administration when only a 12-year-old boy, Darrell Monroe, will sweep the filth and grime off his neighborhood streets south of Market.

Mayor Moscone takes a trip to England and the Continent. He returns to report a Great Big Deal.

Four Parisian firefighters might come to San Francisco for a tour of duty. That really would be something to achieve municipal excellence.

The Redevelopment Agency can't even clean up, let alone "redevelop," the disaster area known as Yerba Buena. But it loses no time in authorizing the streets to be strung for a King-sized guitar.

That decision reflected the Agency's ability to establish a "meaningful" order of priorities.

I could go on and on. I won't.

Rather than being a single-minded spoilsport, I want to discuss a positive event in San Francisco. It is or has been but might not be one of those rare occurrences that has the excellence that was San Francisco before selfishness, greed, incompetence seized The City.

The event was the series of 42 concerts held from June 1 to September 2 last year in Hallidie Plaza, at Powell and Market streets, a continually populated intersection alive with natives and money-bringing tourists.

The concerts were enjoyed by an estimated 100,000 persons. They were acclaimed by professional critics, fans of music whether it was classical, rock, swing, punk rock, the Rolling Stones or Guy Lombardo. The tourist from Two Dot, Montana, remarked with awe:

"This could happen only in San Francisco."

This was the real San Francisco at noon on Wednesday, Thursday and Friday from 12 to 1 p.m. There was sunlight and sophistication, joy, the haunting melancholy of subtle musical phrasing. And above all, the tolerance of St. Francis.

This was reflected by the attitude of the listeners one day when a young woman of symmetrical contours became so enraptured with the seductive lilt of Strauss that she discarded her clothes and danced dreamily until the number was concluded.

Those privileged to be present at that Creation, as it were, did nothing but enjoy the auditory and visual offering, each beautiful after its fashion.

Of course, the City of San Francisco had nothing to do with this. The concerts were established and administered by The Market Street Development Project's assistant director, Sharon de Zardo, with the approval of directors.

Fred Nuti, the big wheel of the Bank of America branch at No. 1 Powell, summed up her accomplishment saying:

"The best thing that ever happened to this area."

But it took a bit of doing.

De Zardo won permission from Local Six of the Musicians Union that some of the musicians could play for free and the minimum scale would be the maximum for those players for pay.

And believe it or not, she talked the musicians union out of $1,500 to help finance the program. Other contributors who knew a good thing when they heard about it were Standard Oil of California that came in with $500, Citizens Savings, good for a grand, the Emporium and Woolworth, five bills each.

The City of San Francisco:

A Big Fat ZERO.

And that just may be the way the City and County of San Francisco perform again this year. Months ago de Zardo wrote to the Honorable Roger Boas, Chief Administrative Officer and keeper of the P&A fund, and asked for a mere $2,500 to help finance the summer of 1978 program.

It could be the CAO can't find 13 cents for a stamp in the billion-dollar Muni budget for she has had no reply.

But that is the way San Francisco works these days. After reading that sentence, I have decided that I have used the word, "work," rather loosely when put in context with the activities of the municipal administration.

However, if I were de Zardo I wouldn't press the CAO for an answer. If she does he may realize that the concerts are one of the best things in San Francisco.

Then he would set up an agency to administer them, contract for feasibility studies and hold conferences that extend into expense account dinner hours. Quentin Kopp would ask for an opinion from the city attorney and Supervisor Dan White's aides would demand the right to decide who listens.

And all this would be handled by an executive secretary paid with $56,600 a year in CETA funds. And you can bet de Zardo would not get the job.

But that is modern San Francisco.

Robert Frost Plaza is dedicated

Examiner Judith Carlson

SAN FRANCISCO-BORN PULITZER PRIZE-WINNING POET
His poems were read at ceremonies yesterday

They dedicated yet another plaza in San Francisco yesterday.

This time it was the Robert Frost Plaza, in honor of the four-time Pulitzer Prize-winning poet.

The dedication ceremonies at the terminus of the California Street cable car line at California, Drumm and Market streets was attended by numerous city and civic leaders as well as a TV luminary.

The plaza, currently under construction, is part of the $24.5 million beautification project of Market Street.

Featured speakers during the ceremonies, in which a plaque honoring Frost was unveiled, were Mayor Moscone; G. William Gahagan, president of California Friends of Robert Frost; Mrs. Lesly Frost Ballentine of New York City, daughter of the poet, and Will Geer, the "Grandpa Walton" of the TV series. Geer also portrays Frost in his "Americana" lecture series.

Each speaker recited at least one Frost poem of California background, including:

"Such was life in the Golden Gate:

Gold dusted all we drank and ate,

And I was one of the children told

'We must all eat our peck of gold.'"

Frost was born in San Francisco in 1874, a few doors away from the cable car turntable at Powell and Market streets. When his New Englander father died, Mrs. Frost, young Robert and his sister, Jeannie, accompanied the coffin back to Massachusetts amd a new life.

Frost died in Boston in 1963.

Shaklee Building construction

By Al Burgin
Real Estate Editor

The new world headquarters for the Shaklee Corporation is now under construction at 444 Market Street. The 38-story office high-rise building is targeted for completion in March, 1980.

Two of Canada's most widely known and respected developers are involved in the joint venture, their first in California, and building costs are estimated to be $55 million.

In the 38-story main tower there will be 605,000 square feet of rentable office space, while the two-story satellite building will contain 4715 square feet of retail/financial space. There will also be parking for 400 cars in a garage that is being renovated.

Shaklee, who will be moving from the East Bay when the project is completed, will occupy some 60 percent, or 250,000 square feet of space, with an option for an additional 100,000 square feet if needed.

Gary Shansby, president and chief executive officer of Shaklee stated that he was pleased with the project and the manner in which it was put together and that his corporation would dedicate themselves to being good citizens in San Francisco.

The joint venture developers are Daon Corporation, Vancouver, and Cadillac Fairview Corp. of Toronto.

Gerry Coyle, general manager for the joint venture, stated that he anticipated a strong demand for the remaining space. He said, "At San Francisco's present absorption rate of nearly 1.3 million square feet per year, most experts are predicting a severe shortage by the completion time of this project."

According to John Harris of Daon Corp., "The site (which is on Market and bounded by Front and Battery) is directly adjacent to BART at Montgomery and Embarcadero, as well as many Muni lines."

Architects Skidmore, Owings & Merrill, of San Francisco, have designed the buildings utilizing bright anodized aluminum and solar gray glass to yield a smooth, "silver satin" appearance. An undulating facade with curved bay windows on one side gives it a distinctive profile. There will be four penthouse levels that open onto landscaped roof terraces and at ground level there will be a large plaza, a statuary and brick pavement which complements the Market Street renovation program.

Construction of 444 Market Street will be done by Swinerton & Walberg Co. of San Francisco. The 85 year old firm built the Pacific Insurance Co. building in The City.

John O. Hull, project manager for the builders stated that the building is of steel and metal deck design and incorporates the required earthquake protection standards and in accordance with codes for security and life safety systems.

The project is expected to employ approximately 350 men per day and a total gross payroll of some $15 million. Projected employment in the completed project is estimated to be in the neighborhood of 2500 people.

San Francisco Examiner
BAZ PAGE 25 March 26, 1978

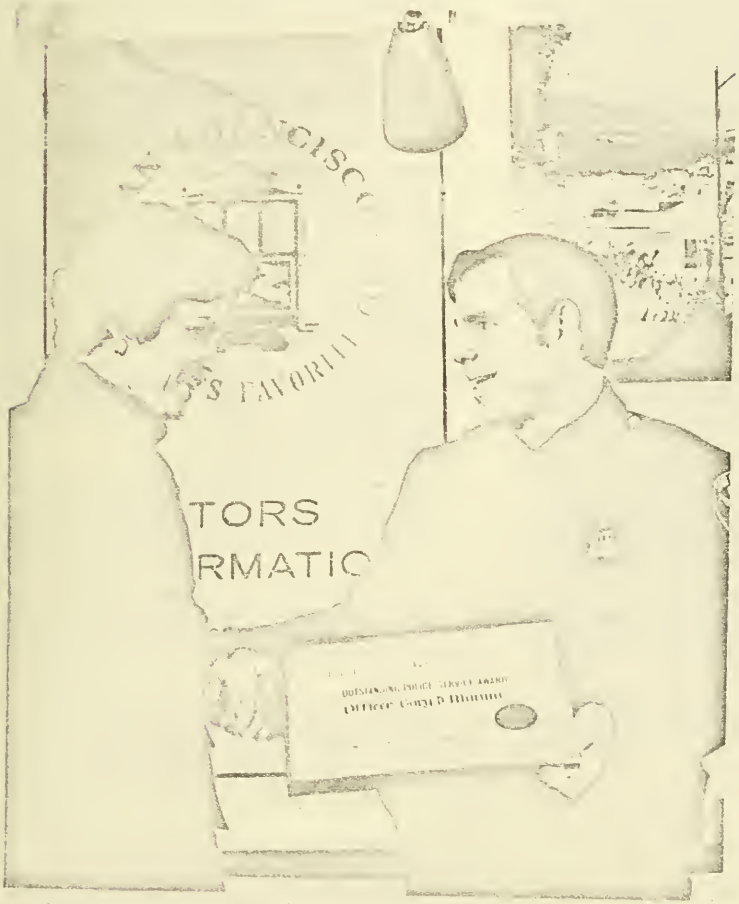
444 Market — a new addition to The City's skyline in 1980

POLICE OFFICER OF THE YEAR AWARD

The Citizens' Awards Committee met on March 7, 1978 and selected Police Officer Gary D. Manini to receive the Market Street Development Project's Police Officer of the Year Award.

Officer Manini is a seven-year veteran of the force, currently assigned to Mission Station. Officer Manini has received numerous commendations including two spearate commendations for outstanding police work for two separate incidents which occurred on the same day, February 6, 1978. Officer Manini is a graduate of a special Spanish class which he attended on his own time and is currently a training officer in the department's F.T.O. Program.

Officer Manini is married to the former Shannon Williams and they have two daughters and reside in San Francisco.



Police Officer Gary Manini receiving his award from Supervisor Diane Feinstein at the Market Street Development Projects luncheon.

City voices

Frustration ticking

By Albert S. Samuels

With some frustration and a bit of downright irritation I wish to report that the three new $11,000 clocks on Market Street don't work and haven't worked properly since they were installed.

Because I know a little about sidewalk clocks, it was with some interest that I watched their installation as part of the $24.5 million beautification of Market Street.

The first was put down at Grant Avenue, the second at Sansome Street and the third will be part of the Robert Frost Plaza at California and Market.

My first involvement with the street clocks was to complain about the signs that irresponsible people posted on the granite base of the clock at Grant Avenue. They were removed by a special crew from the Department of Public Works. Then, sadly, new signs were splashed on the base of the clock again and again.

Even today the base of the clock is a sad display with tattered portions of signs.

Then I began to notice something amiss with the timing of the clocks. There are four faces to each clock

Albert S. Samuels is a jewelry consultant and long-time businessman on Market Street. He is also president of the Market Street Development Project, a group of businessmen and property owners organized to promote the street.

and I noticed the times were in error. I phoned several departments at City Hall and was assured that the clocks would be corrected.

Naturally, I walked by to check and then discovered one side with the correct time and the other sides incorrect. Again, I called City Hall and was told they would be corrected. The procedure repeated itself twice more.

Shortly afterward, I was at a lunch with Myron Tatarian, director of public works, and I unburdened myself of my grievances about the clocks on Market Street. Tatarian advised me that the clocks were being fixed. I then suggested that a paper facing be placed on the clocks to alert the public until the repairs were completed.

Tatarian agreed that was an excellent suggestion and the next day it was done. As the days went by without the clocks being repaired I phoned Tatarian who gave me the name and phone number of the employee involved for specific information.

I took off my coat, rolled up my sleeves, and with determined questions asked what exactly was wrong with these new street clocks and why they weren't working. I was not without background in this field because my father installed his clock on Market Street in February, 1915, coincident with the opening of the Panama Pacific International Exposition. I had worked on this clock for 40 years.

I talked it over with experts at the city's electrical department, who referred to the architects, who referred me to the contractor who installed the clocks. At each level I was left hanging with the final answer being: "Someone else made a mistake."

That night I brooded about the futility of getting things done to correct those Market Street clocks. The first thing the next day I called Tatarian and I wasn't going to be denied.

Tatarian agreed with me and interrupted to say that he would put his best trouble-shooter on the job: Jack Barron, head of the city's Transit Task Force.

That satisfied me and for the first time things began to move. We have had many problems on Market Street and worked with Barron to solve them. He was "our kind of guy."

Barron immediately called me for the background and in a short time had found the source of the trouble. Indeed, the wrong movements for the Market Street clocks had been called for when the contract was awarded in 1974.

Barron worked quickly and decisively, and he called me on his progress, instead of my having to call City Hall. He rattled off technical explanations of master clock units, simplex movements and what have you.

Fine, I said, but how will the clocks of Market Street be fixed? Somehow money had to be found for the new parts, he said, and the change ordered. He would try to solve both problems.

Over the years I have learned that Barron knows how to solve these seemingly complex problems of dealing with so many departments at City Hall. I have seen him do that with the basements of Market Street, the problems of the bricks and the biggest of all — the final funding of BART's Embarcadero station.

Barron soon called and reported success. The money source had been found and the change order made. It will take several months for these new parts to be ordered and arrive here for installation, but it would be done.

It has been a long and frustrating ordeal. But now I am satisfied that the clocks on Market Street some day will be fixed.

"Hot" lines and low pay

By Jim Kelly

That morning, in the brightly lit office on Harrison Street, Ray Protti heard the thunder roll back and forth between his boss and his employee.

At 5 the next morning, he finished the self - imposed all night chore of checking out the problem the other two agreed existed, though they argued about how to attack it.

In the dark hours along Market Street Tuesday night and Wednesday a.m., from Duboce Street to First, Protti filled nearly four pages with detailed notes on damaged and deteriorating overhead lines, the wires and cables that power Municipal Railway streetcards and trolley busses.

Protti heads the overhead line department in the transit division of Hetch Hetchy Power and Water. His notes became a report he'd promised to Hetch Hetchy chief Oral L. Moore. And they bore out the contention of transit line foreman Alvin Mattila that the City courts disaster if it waits till the start of new Muni Metro service before replacing power lines worn to the breaking point by 25 years of use.

At Tuesday's meeting in Moore's office, Mattila laid out a display of broken metalwork, cracked and charred insulators, and heavy copper line. Well, it had been a good half inch thick. What Moore saw was line scraped down to a quarter inch by trolley shoes.

And what Moore heard was Mattila saying: "From Seventh Street east, the stuff over Market Street is in such bad shape I won't let my wife drive our car under it. It's too dangerous. It could come down at any time."

The burly foreman of Finnish descent went on to cite other City streets he's told his wife not to drive, for fear she could suddenly be draped with strands of Muni line spitting 3,000 amperes of direct current under 600-volt pressure: outer Mission Street, Taraval along the Line, Van Ness Avenue, and Fillmore.

Mattila told Moore — with backing from Protti — of speeding streetcars and the toll they've taken in Twin Peaks Tunnel; a two - block stretch of overhead line hanging unsupported.

He showed the ceramic hangers that should have been holding it, smashed, he said, by whipping trolley poles. "Why can't it be repaired?" Moore asked.

"We've got problems that bad all over the City" was Mattila's response, "and my men have all they can handle just meeting emergencies, fixing breaks to keep the Muni running. I can't expect any more of them. And for what the City pays I can't get electricians who will work on 'hot' line."

Said Moore: "Well, then it's up to the Board of Supervisor, because I can't get more money to pay better wages. It's up to the Civil Service Commission to set higher rates and the board to come up with the money." But the Hetch Hetchy chief, whose worries include a lot more than power for Muni, said it in a way that indicated he'd do more if he could. Like pay a man what it's worth to work between two lines carrying enough current to electrocute him, if he touches both at the same time under certain conditions. Or break, with gloved hands, a foot - long arc flashing between two ends of broken cable.

Manpower, equipment, and safety were cited last Sunday as keys to the problems in Overhead Lines. Men in the department acknowledge the City at last has supplied them with clothing to wear in wet weather. They shrug at the purchasing rules and sloppiness they blame for getting underpowered, poorly designed platform trucks and for 2/0 gauge line powering streetcars that should be under 4/0 gauge.

What really drives Protti, his foreman, and now his chief up the wall is the issue of pay. For an overhead lineman it's $8.96 an hour entry, $10.83 at step 5, and no higher for overtime: for the "privilege" of working on live wire that most electricians, working for private contractors, won't touch at $15.10 union scale, according to Mattila.

Superintendent Protti, an engineer by profession, is proud of his 27 years in City service, and thinks job security ought to attract more men to the Civil Service list for overhead electrician. He admits obviously it's not enough when men weigh pay against the job hazards.

He resents inability to pay his own men overtime while having authority, in an emergency, to hire a contractor employing electricians at union scale.

City pay for work on Muni lines is set by formula worked up from data on comparable craft wages in five Bay Area counties and the 10 major cities thereof. Civil Service's Tom Poulas, principal personnel analyst, says $8.96 entry is higher than average for city electricians. But he notes the anomaly:

"San Francisco is the only area city with overhead transit lines. The linemen have a tough, dangerous job. But we can't pay 'em any more than we pay an electrician doing less hazardous work. The rate's frozen in section 8.407 of the Charter."

The harried Mattila doubts the hike will be enough. He had a crew of 13 men last week. He is with two out on disability. He is authorized 18, and Moore wants to make it 20.

The foreman has tried recruiting electricians from PG&E — "I've even tried to get 'scabs,' non-union men.

"I'm not getting any takers. They don't want to risk their necks for what we pay."

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MINUTES OF MEETING
APRIL 11, 1978
FLOOD BUILDING, 870 MARKET

Two police officers, John Murphy and Larry Wong, of the Crime Prevention Education Department appeared to discuss a public awareness program of the problem of shoplifting in Market Street and downtown retail stores. The start of such a program for Market Street and downtown was suggested by William LeFevre of Woolworth's.

Murphy and Wong stated the police department had started a new approach of prevention rather than prosecution. There is no longer s shoplifting detail, they said, and they have begun a series of crime prevention seminars to educate employees on a program of discouraging shoplifting. They also plan to meet with employees every three months for review.

They stressed that the goal is to discourage shoplifting and retail theft as new laws and court decisions make prosecution time consuming and difficult. They also stressed the need for a public relations program for citizen involvement to overcome public apathy.

The two officers also spoke on the problem of law suits and discussed the problem of citizen arrests and actions of over-aggressive sales persons or security agents. The two also said they were prepared to meet with bank and savings and loan employees to discuss some of their security problems, which includes the subject of burglary prevention and commercial security.

There was a report given on the Robert Frost Plaza dedication ceremony, where actor Will Geer and Mayor George Moscone spoke. Geer had come up in his van from Hollywood for the event. Each of the speakers recited one of the Robert Frost poems as part of their speech. The site is at California and Market Streets.

Sharon deZordo reported on the coming season of outdoor musical concerts that will begin in June in Hallidie Plaza. She reported on the schedule beginning with the Navy Band and others. She also reported on the first money grant from the CAO office and the various administrative problems involved. There was also a report given on starting similar concerts at the United Nations Plaza.

There was a report given on the United Nations Fountain which will not operate until the problems of the valves is solves.

The matter of the maintenance contract for Hallidie Plaza was reported on as well as the story by Albert S. Samuels on the problems of the Market Street sidwalk clocks.

Averbuch reported on the developments of the Yerba Buena Center convention hall and that SPUR had called for a meeting with a number of interested officials on April 25, 1978. This is to prepare for a hearing before the Finance Committee of the Board on May 3, 1978.

There was also a report given on Stanley Herzstein's proposal for renovating the area of Market Street between 5th and 7th Streets. There is to be a hearing before the Planning, Housing and Development Committee of the Board on April 18, 1978. Herzstein on his own time and with his own funds has visited various cities and prepared reports for his proposal which would encompass a World Trade Center concept along with various housing units.

There was further report given on the Greyhound Bus Depot and the ultimate plans for moving to the Transit Terminal at Frist and Mission Streets. The Terminal is under the jurisdiction of a commission authorized by legislation authored by State Senator John Foran. We are in contact with Senator Foran's office for any developments.

There was also discussion on the matter of the proposed Muni/Metro turnaround that is to be built underground at the end of the Embarcadero Station at the foot of Market Street. We had discussed the amount of street paving and sidewalk bricks that would be removed with the contractor of lower Market Street. We also discussed with City officials the timing of this construction and the legislative procedure to determine how much obstruction would result and when.

There was a report given on the management contract with the Union Square Garage that will be up for renewal soon and the renovation that is proposed. There was also a report on the coming construction start of the Apparel Mart on Fourth Street, the "topping off" ceremony by Marathon Development for the 595 Market Street building, and the design announcement of the new Shaklee Building at 444 Market Street.

4/14/78

How BART salaries compare

	All organizations (BART survey)	Local organizations only (BART survey)	Transit organizations only (BART Survey)	BASSC survey*	Lawrence Berkeley lab	Federal Reserve Bank of San Francisco	Federated Employers of Bay Area
Clerk typist	+ 23%	+ 22%	+ 19%	+ 18%	—	+ 24%	+ 21%
Senior clerk	+ 36%	+ 36%	+ 29%	+ 34%	—	+ 36%	+ 20%
Executive secretary	+ 19%	+ 25%	+ 11%	—	—	+ 25%	+ 27%
Storekeeper	+ 19%	+ 31%	+ 10%	+ 32%	+ 22%	—	+ 62%
Janitor	+ 26%	+ 36%	+ 21%	+ 38%	—	+ 31%	—
Janitor supervisor	+ 23%	+ 52%	+ 19%	—	—	—	—
Senior electrician	+ 10%	+ 6%	+ 11%	—	+ 17%	—	—
Senior electronic tech.	+ 19%	+ 19%	+ 18%	—	+ 17%	—	—
Senior vehicle repairworker	+ 23%	+ 4%	+ 25%	—	+ 17%	—	—
Train operator	+ 17	—	+ 17%	—	—	—	—
Bus operator	+ 20%	+ 17%	+ 21%	—	—	—	—
Station attendant	+ 44	—	+ 44%	—	—	—	—
Technical supervisor	+ 11	— 1%	+ 12%	—	—	—	—

*BASSC stands for Bay Area Salary Survey Committee, a cooperative group of Bay Area city officials who give each other wage statistics and issue a report twice a year

The plus percentages indicate how much more BART employees are getting in comparable jobs

BART orders study of bosses' pay

By Brenda Payton

After discovering that its employees make 10 to 44 percent more than employees doing similar work elsewhere, the BART Board of Directors has decided to take a look at management salaries.

At a board meeting yesterday, director Arthur Shartsis said a subcommittee on wages has authorized General Manager Frank Hessinger to begin looking for an outside consultant to review management salaries. The board will interview candidates for the consulting job, and Shartsis said a full review of BART salaries should be ready by the end of summer.

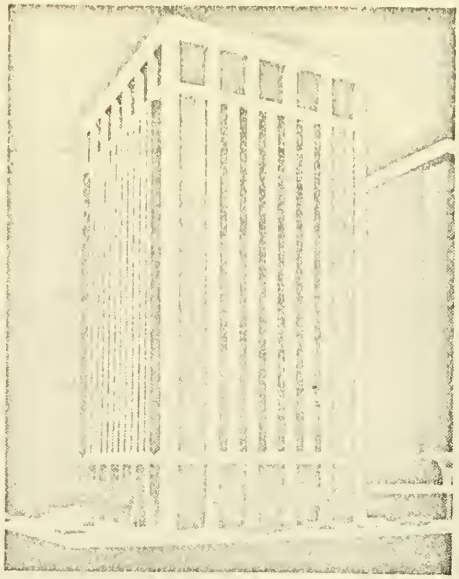
Meanwhile, James Danzy, president and business agent of the Amalgamated Transit Union Local 390, said he thinks management is using the survey of employee schedules to justify BART's planned switch to remotely staffed stations.

Under the "remote" plan, an agent would monitor a number of stations by TV camera from headquarters at Lake Merritt. The program, recently criticized by disabled and elderly groups, would reduce the number of station agents needed by BART.

Shartsis said the board will not take any action on the survey until 1979, when it will try to come up with a reasonable pay structure. That's also when the local 390 contract expires.

"I'm not talking about pay decreases, but leveling off the cost-of-living increases," Shartsis said. "The old board wanted salaries and benefits higher than those for other employees. I don't think this board wants that. We want fair, competitive salaries."

The survey, conducted by BART's director of employee relations, looked at 20 other public agencies, some of them local, some of them transit authorities. Thirteen BART jobs were compared to similar jobs at these agencies. Shartsis said BART employees made an average of 25 percent more than the other employees.



What the new bank will look like

4-19-78

Hibernia Bank moving to financial district

The Hibernia Bank, which started life in San Francisco in 1859 as a savings and loan, is going to move its headquarters from Jones and McAllister streets to a $22 million dollar 17-story building under construction at California and Front streets.

Hibernia, which has had its main office at 1 Jones St. for 35 years, will have abranch operation on the ground floor of the new building and administrative offices on two other floors. The structure will be known as the Hibernia Bank Building.

The bank, which has assumed an aggressive posture in recent years —including the opening of more branches and a push for commercial business— will maintain the Jones-McAllister outlet as a branch.

The move to the heart of San Francisco's changed Financial Center — where the old produce district once held sway — reflects Hibernia's policy to keep up with the times.

Guy Wright/BART's first rebel

If Wade Judd goes to jail for refusing to pay his fare on BART, maybe BART general manager Frank Herringer belongs in the next cell for taking Judd's money under false pretenses.

Judd is the first person to revolt against BART's bum service, which just shows what pussycats the rest of us are.

With arthritis so bad he can't work, three times he was late for a doctor's appointment because BART's imbicilic computers hiccupped and everything stopped dead on the track.

The fourth time it happened he rebelled. When he reached his destination, hopelessly late, some inner sense of outraged justice wouldn't let him feed his ticket into the exit gate. Defiantly he marched through the station manager's private gate instead.

It was a feeble enough protest. He had bought a ticket. He just didn't turn it in at the end of the ride. But from BART's viewpoint that meant he refused to pay, and BART security police slapped the handcuffs on him. Real heavy stuff.

Tomorrow Judd is due in Municipal Court, where he faces a $500 fine and six months in jail if the judge feels so inclined.

If there is any justice — and that's an open question — BART's obscenely overpaid general manager also should be in court to answer a long list of charges, for it really isn't Judd who's on trial but our billion-dollar transit blunder.

I won't recite all the phony promises and downright lies that the public was fed when BART was in the bonding and building stage. Herringer wasn't here at that time. But he is here now, the man in charge, and he should be put on the witness stand and asked some pointed questions.

For example, isn't there something fraudulent about charging full fare for consistently poor service? Doesn't it smack of false imprisonment when riders are stalled on the bottom of the Bay and miss the happy hour?

Getting personal, how in the world can Herringer justify accepting his salary of $63,500 a year, when he came here with absolutely no experience running a transit system and hasn't scored too well in on-the-job training?

San Francisco is known as a city where people file lawsuits at the drop of a hat, and BART's abysmal behavior leaves it wide open for a lulu.

However, not being a vindictive person, I am willing to offer Herringer et al an out-of-court settlement, if they will agree to the following terms:

First, any time a BART train is more than 10 minutes late, everyone aboard gets two free tickets. I considered making it three free tickets, but that would be excessive. At three-to-one odds, and with BART's poor record of punctuality, most people could ride free forever.

Second, BART's top command will be placed on an incentive plan, or-else style. Every 30 days an impartial scorekeeper will figure out how often BART has been late that month, and the salaries of everyone in the executive suite will be docked accordingly.

If BART was late 20 percent of the time, Herringer et al lose 20 percent of their pay. That should inspire them to make the damned thing run on time, or else.

These are, I believe, quite reasonable terms. They do not ask punitive damages or heart balm for mental anguish.

Wade Judd was even more forgiving. "What I really want is an apology from Herringer to me and everyone else BART has made late," he said. "I felt I just wasn't getting what I paid for."

Dick Nolan is on vacation

Plan for Market slum

By Carol Kroot

Some call it pie-in-the-sky. Others believe it is a new hope for a skid-row section of San Francisco's Market Street.

It's Stanley Herzstein's plan for world trade, retail and residential development on Market between Fifth and Seventh Streets.

Herzstein Tuesday presented his idea to the Planning, Housing and Development Committee of the City's Board of Supervisors. He is hoping for some sort of joint venture between governmental agencies and a yet-to-be formed corporation composed of persons owning property along this portion of Market.

Herzstein told the supervisors he envisions five million square feet of development composed of a world trade office building, a shopping district featuring foreign retailers such as Harrods in London, a hotel and housing.

The housing would consist of market rate apartments, of condominiums and of some subsidized units. The project would recognize that the persons who now live in the area have certain rights with regard to housing, said Herzstein.

It is essential to have people living downtown if San Francisco is going to survive, he later told The Progress.

He told the supervisors he chose the World Trade theme on the belief that the country is on the verge of a huge trade boom with China, Japan and other portions of the Far East.

Lee Meyerzove of the Central City Coalition said trade with Latin America also would be enhanced by a World Trade Center in San Francisco.

While Herzstein said he is not in the world trade business himself, he said he is a business consultant and property owner on the portion of Market Street in question.

At present, there are no comprehensive world trade complexes in San Francisco, he told The Progress. "If you wanted to find the price of coco in Zambia, you'd go nuts trying to find it in this town."

Herzstein's proposal received backing Tuesday from Bernard Averbuch, executive director of the Market Street Development Project.

Well over $20 million has been invested in beautifying Market Street, he noted. While the beautification project has had a substantial impact on lower Market, the area between Fifth and Seventh for some reason has not responded, observed Averbuch.

Supervisor Ronald Pelosi several years ago spearheaded an effort to rehabilitate these blocks through the Redevelopment Agency. That effort failed in part because property owners wanted to wait to see what effect the beautification program and completion of BART (Bay Area Rapid Transit) construction would have, Averbuch said.

Pelosi's plan also failed because property owners saw how long building stood vacant in the Yerba Buena Center (YBC) redevelopment area, Herzstein later told The Progress.

While Herzstein said he would like the Redevelopment Agency's aid in accomplishing his plans, he does not want the project to be under the Agency's control.

Herzstein came before the committee Tuesday in hopes that it would put together a resolution giving the City's blessings and getting The City involved in doing a feasibility study on the concept.

The resolution could help Herzstein approach federal and other governmental agencies for their aid, Averbuch told The Progress.

The committee put off making a decision until next month.

A night in jail over 15-cent BART fare

—S.F. EXAMINER ☆R Fri., April 21, 1978

By Dick Alexander

A 58-year-old Chinese woman who speaks little English was jailed overnight by BART police here because she was 15 cents short in her fare.

Her plight emerged as arthritic Wade Judd, 35, was awaiting another court appearance May 16 because he refused to pay his BART fare in protest against tardy trains that caused him to miss doctor's appointments.

The woman, Marion Jine, who lives in Oakland with her husband, was arrested Tuesday and held overnight in the county jail here, appearing the following morning before Municipal Court Judge Dominique Olcomendy.

Meanwhile, her anxious family filed missing-person reports here and in Oakland. Her son, David Jine of Alameda, and Assistant Public Defender Daro Inouye said this is what happened:

The woman, who works here packing bandages, boarded a train with her husband's senior citizen's discount card.

When she got off at Montgomery Street, BART officer Jeff Sun challenged her card, deciding she wasn't old enough to have one. The difference in fare was 15 cents.

When she didn't produce the 15 cents she was arrested. She sat up all night in jail. A witness described her as "petrified" with anxiety.

In court, Inouye asked that the charge against her be dismissed. Assistant District Attorney Kathy Strickland wouldn't go along.

Inouye said Strickland wanted the woman to do four hours of jail cleanup duty, a chore usually assigned to younger persons.

"I said this is ridiculous," Inouye said.

"Then she can plead guilty," he quoted Strickland as saying.

Strickland finally agreed to dismissal of the charge.

But the woman remained in the courtroom, too terrified to leave.

"We didn't find her until Inouye called," the son said. "He said the Police Department had released her but she didn't know where she was. I had Inouye have her wait in his office. It was after 6 when I picked her up."

The son said his mother was wearing pajamas over her blouse, and a man's jacket over that.

"That would tip you off something's unusual, right?" he said.

He said his mother spent some 20 years in a mental hospital in New York state, was released about 12 years ago, and recently has shown "fantastic" improvement.

She speaks some English and some Cantonese but is very withdrawn, he said.

"We've been trying to get her to come out of her shell," he said. He added that for several months she has traveled on BART without trouble.

"She must have grabbed the wrong pass," he said.

Judd, a former steelworker from Chicago who was so crippled with arthritis last Christmas he was confined to a wheelchair, hobbled into court yesterday to appear before Municipal Judge Raymond Arata.

He was Case No. 60 on the docket. "Are you Mr. Judd?" an Examiner reporter asked. "Yes, I am," he said.

When Judd said he didn't have a lawyer, the reporter contacted attorney William Murphy.

The attorney produced a copy of the California Penal Code and pointed to Section 587C.

"It's an old railroad section," he said. "The last time it was used was in 1891. It says anyone who evades or attempts to evade payment while traveling on a railroad shall be guilty of a misdemeanor."

When Judd was cited by BART police, they took his $6 ticket away from him. The fare for his ride was 85 cents.

"They owe you money," Murphy told him. "You didn't — fundamentally — attempt to avoid payment?"

"No," said Judd.

"Then we ought to get a warrant for their arrest," cracked Murphy.

After a conference with Assistant District Attorney Danny Alberti, Murphy told Judd:

"The DA says they'll dismiss the case if you'll go back and deposit the ticket in the machine. Will you do it?"

"No, never," declared Judd. "In the first place, they took the ticket away from me. In the second place, it's a matter of principle. That's the same thing they asked me to do in the beginning."

Murphy then obtained a continuance to May 16. "There may be a demurrer in this," he said. "I don't know if BART is a railroad."

Judd, a Vietnam War veteran, recounted his case to reporters.

He developed his arthritis last fall. Using a $6 disability discount ticket, he traveled to the Veterans Administration Hospital here for treatment. Three times he missed doctor's appointments because BART trains were late.

The third time he decided, when he got off at Civic Center, that he would not run his ticket through the machine. He was cited when he refused a request by BART police to do so.

"I come from Chicago where I can get a train in the city within three minutes 24 hours a day, seven days a week," he said. "It's called CTA. People here don't have anything to compare BART with."

Although details of the incident are disputed, BART official Mike Healy said of it:

"BART is in a position where we have to protect the public's interest. If someone is evading the fare, for whatever reason, they are taking money from the public. It's a difficult choice to make.

"We have to follow the rules."

A loaf of bread, a jug of wine . . . and tiles

By Gerald Adams

A plan to resurface the small building using Omar Khayyam's Restaurant at O'Farrell and Powell streets has developed into a cause celebre among architectural buffs.

Their concern has mushroomed into a fight between some of The City's architectural preservation leaders and the building owner's architect, and it threatens to involve the city Bureau of Building Inspection.

It all began around two weeks ago when Jimmy Lee, architect for the Hong Kong-based owner, Shing Hui, ordered scaffolding placed around the circa 1906 structure, intending to replace its art deco tiles (installed 1939) with stucco. He feared the tiles might fall on passersby.

Immediately, complaints began. Haig Marjian, owner of the famed restaurant in its basement, says the scaffolding hid the sign and made it appear that the restaurant was closed. He threatened to sue because he was losing business," Lee says.

Then, as word of the impending change got around, persons interested in architectural preservation have taken up verbal arms:

• "A shame . . . a misguided improvement," says Robert Berner, urban conservation officer of the Heritage Foundation.

• "Its art deco facade is a great rarity in San Francisco," said Randolph Delehanty, the Foundation's architectural historian.

• "Stripping off the facade will reduce the value of the property," warns John Frisbee, regional director of the National Trust for Historic Preservation.

• "They will be ruining a work of jazz-age glamour," says Jeremy Kotas, co-author of the official city architectural inventory, noting that the structure gets a prized 4 rating on a scale of 1 to 5. He added that few buildings in town were awarded the top rating and only 200 others achieved a 4.

• "The defacement would be a real disaster," says Michael Corbett, architectural historian with the planning firm of Charles Hall Page, a preservation-minded organization.

Caught in the middle is architect Lee, who contends that the tile replacement was ordered by the parapet safety section of the Bureau of Building Inspection.

Architectural Photographers

Plans to replace art deco tiles on this building have upset preservationists

Franklin Lew, section chief, denies that. "We did not require removal of the tile. Veneers are not part of the parapet program," he said, noting, however, that the architect has a valid permit to proceed with the work.

Lew says that loose building tiles can be made to conform to code requirements if properly reattached. One permissible method, suitable for tiles as thin as those of the Omar Khayyam building is to imbed them in mortar affixed to wire mesh that's attached to the structural wall.

Lee, the architect, dismisses that possibility. "We've tried to preserve a portion," he says, "but once they crack, that's it."

What, if anything can be done to resolve the controversy?

"Legally, nothing," Heritage's Berner says. "All we can do is try to make him realize what he's doing. The City seems to have no effective mechanism for encouraging the owner of buildings not to desecrate them."

Restrictions relating to facade changes do apply to official city landmarks, Berner notes, but the Omar Khayyam building has not been so recognized by the Landmarks Preservation Advisory Board.

Meanwhile, Lee wants to get on with the job. "Our equipment is set to go. Every day is money," he said.

Veteran Actor Will Geer Dies at 76 in L.A.

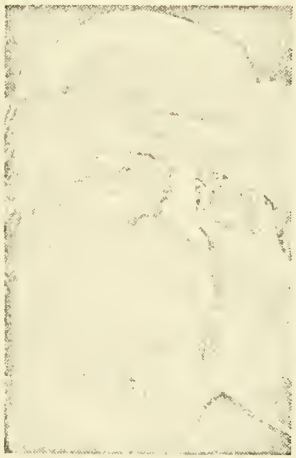
Los Angeles

Will Geer, whose show business career began on riverboats and in tent shows and ended with his portrayal of "Grandpa" on the television series "The Waltons," died of respiratory failure at Midway Hospital Saturday evening. He was 76.

Geer, a frequent crusader of liberal causes, made his Broadway debut in 1928 in "The Merry Wives of Windsor." He went on to other stage successes, including "Bury the Dead" and "Waiting for Lefty."

He was educated at the University of Chicago and earned a master's degree in botany from Columbia University before he became interested in the theater and joined a series of repertory companies.

He appeared on the road and on Broadway with many stars, including Helen Hayes, Katherine Hepburn and Ethel Barrymore, and was once Walter Huston's understudy.



WILL GEER
In S.F. last month

During the depression years he traveled the country with folksingers Burl Ives and Woody Guthrie, entertaining mostly at government work camps.

In the 1950s, he was blacklisted by the movie industry for taking the Fifth Amendment before the House Un-American Activities Committee.

His motion picture credits included "In Cold Blood," "Winchester 73," "Jeremiah Johnson" and "The Reivers."

In 1968, Geer came to San Francisco to play poet Robert Frost in the American Conservatory Theater's production of "An Evening's Frost." His daughter, Ellen, was a member of the company at that time.

He appeared in the Bay Area on several other occasions, most recently last month when he recited poetry at the dedication of the Frost Plaza at Market and Drumm streets.

He appeared in scores of television shows and was a regular in "The Young Rebels" series before joining the cast that originated "The Waltons." For his portrayal of "Grandpa," he was nominated for an Emmy three times and won for best supporting actor in a drama series for the 1974-75 season.

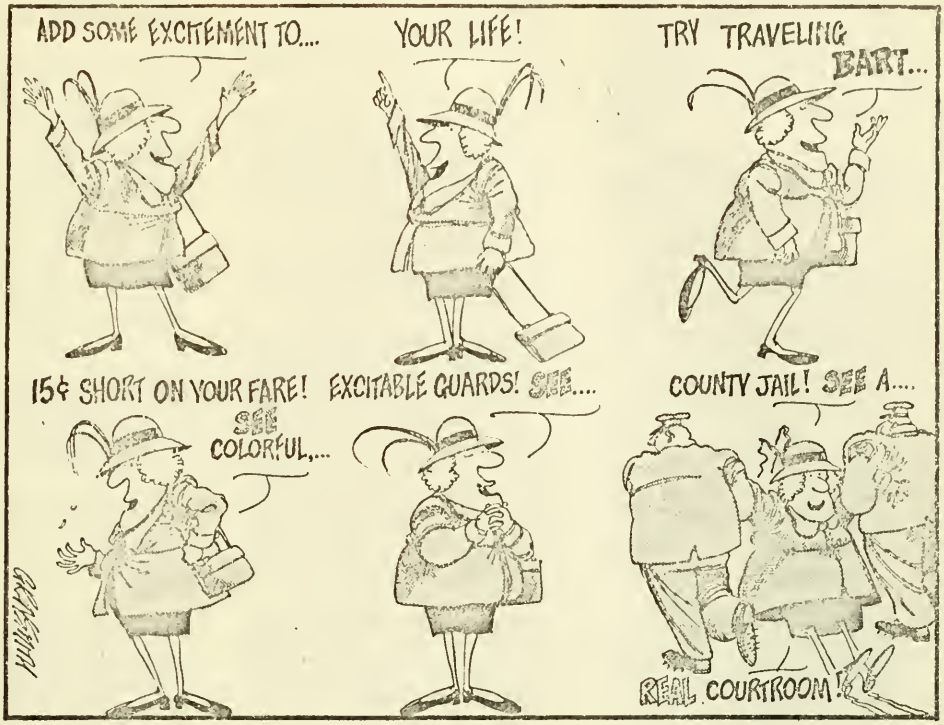
Geer was born March 9, 1902, in Frankfort, Ind. He married three times and is survived by three children and three grandchildren.

He entered Midway Hospital March 25 with a chronic respiratory problem and a hospital spokesman said his condition rapidly declined late last week.

Geer's death closely followed the return to "The Waltons" of his television wife, Ellen Corby, who suffered a debilitating stroke about a year ago. Miss Corby's real-life return to the series was blended with fiction to become the subject of this season's final segment, filmed February 14.

Geer had his own repertory company, Folksay, and traveled in a converted Greyhound bus between movie and television commitments to put on shows in auditoriums and schools with his two daughters and his acting sons, Raleigh and Tad.

U.P. & A.P.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Hole Halts Cable Cars, Draws Crowds

By Peter Stack

While a man was playing Irish songs on a piccolo, and the rain was falling softly on downtown streets yesterday afternoon, a 20-foot long section of Powell street caved in quietly at 1:22 p.m., creating an instant attraction for hundreds.

"Ooooh-eee," exclaimed a Japanese tourist in a dark suit, as the giant hole suddenly loomed between cable car tracks, 75 feet north of Ellis street.

The man and a small coterie of companions rushed out into confused traffic, where he took 14 photographs with a tiny camera he pulled from his raincoat pocket.

The cave-in, attributed to a leak in the old brick sewer tunnel under Powell, forced the shutdown of the city's north-south cable car lines.

While the man with the piccolo played on, workers from various city departments started to arrive. First, the Municipal Railway was faced with the problem of running ten stranded cable cars over tracks that seemed like they might yield to the six-foot-deep hole any moment.

This was a very dramatic prospect for the scores of onlookers.

"Obviously we can't carry passengers now," said a conductor to a woman who seemed intent on boarding a car anyway. "Didn't you see that hole up there? Do you want to fall into a hole?" the conductor said, his voice rising.

While the cable cars were being coaxed up Powell — they passed the hole without incident — sewerman George Godfrey was wading through the broken tunnel to assess the damage.

"The side's broken out, just above the water level," Godfrey said. He said the water ("Of course, it's not really water exactly") was about a foot deep, and "running fast."

"Powell street is fast. Fast means it goes right up over your boots," said Godfrey of the stuff running by gravity flow from the top of Nob Hill and straight down to a sharp westward turn in the sewer tunnel at Powell and Ellis, close to the cave-in.

The sewerman made his assessment of damage to his boss, Guido Suriea, who then announced to workmen from the Municipal Railway that the Sewer Division of the Department of Public Works would take responsibility for repairs.

The Powell street hole was given "emergency" priority, and public works began a search for crews to address the situation.

Two hours after it happened, not much had been accomplished. The piccolo player, standing in front of the vacant Parklane hosiery store, was still blowing away.

About 300 passersby had stopped to look into the sandy hole. About 50 or 60 photographs had been taken of it. A half-dozen city workers who were "waiting for further orders" were standing around, talking among themselves.

Some women in white uniforms were looking down from the Marinello hair styling school, directly in front of the hole. There were even some folks staring down from various windows in the big gray Woolworth's building. Adeline bakery was doing a brisk business.

While waiting for something to happen, two streetbums standing in front of Walgreen's decided to go down the block to Judy's Popcorn and Candy Store to get something sweet to eat, and take shelter from the rain.

A third bum with them lay passed out on the sidewalk. The two ambulatory bums strenuously lifted their companion and dragged him down Powell, across Ellis street, and deposited him in front of Judy's while they went inside.

They thus missed out on the sudden interruption of piccolo music when the sewer department's Emerson Miller started up his 90-pound jackhammer.

Miller was the first man to climb down into the hole. It was tricky. While he was breaking up huge chunks of concrete, another three feet of the brick road caved in. This event brought forth 23 onlookers, many of whom had been standing under the bow of the Bernstein's Fish Grotto ship to keep dry.

Miller was in the hole for 20 minutes before he shut off the noisy jackhammer and the piccolo music returned.

While Miller was working, sewer foreman Suriea had gone over to City Hall to look at sewer maps, to see if somehow the Powell line could be diverted temporarily. He said it couldn't.

Some of the workmen chuckled and said they hoped the rest of the street didn't cave in.

Miller and his driver, Oliver Hubbard, were told to wait until their bosses could locate a crew who would come with a backhoe and shore up the sides of the hole, so it wouldn't cave in more.

"I hope we don't have to do overtime," said Hubbard, who had been on the scene for 2½ hours. He seemed restless, and said he had to go to the bathroom, but didn't know where any public restrooms were located. Finally, he walked down to Hallidie Plaza.

The sewer department said it might take two days to fix the hole. The job is complicated by the rain. The hole must be completely cleaned out, before bricklayers can rebuild the broken part of the tunnel.

The Municipal Railway reported its operations people had made no immediate decision on how long the cable cars would be out of service because of the hole.

The piccolo player, who made $2.53 in a little hat, went home about 4 p.m. He remarked to a companion that the hole was one tourist attraction that didn't do him much good.

Sifting through city history beneath Yerba Buena

By Albert Morch

AN IMPORTANT archeological excavation has been underway for nearly a month — not in some strange land, under a blazing sun, where the diggers wear pith helmets and khaki shorts, but in downtown San Francisco, at Third and Howard, where the treasure hunters wear jeans and T-shirts.

Attorney Patrick "Butch" Hallinan, Alan Pastron, associate professor of anthropology at the University of Santa Clara, and anthropologists Mike Drews, Jack Pritchett and Sue Bond, have been methodically digging into portions of the proposed site of the Yerba Buena convention center. Aside from the historical value, the scientific dig is important to The City; federal funds for the center are contingent upon what the archeologist team states in its report, due at City Hall by June 21. "Federal law," said Hallinan, "requires that funding for the center or any such civic project is incumbent upon a thorough investigation by trained professionals to determine that no cultural resources will be destroyed by such construction."

The team, which is being paid by Turner Construction Co., has dug six trenches and six test pits and drilled 11 auger holes in the square-block area. The drilling was done to the depth at which water was found, 25 feet at Third and Folsom and 15 feet at Folsom and Clementina. The trenches, are roughly 3 feet wide, 6 feet long and 6 feet deep. Hallinan, Pastron, with the help of S.F. historian Roger Olmstead, spent six months prior to the dig doing archival research of the area to pinpoint pre-earthquake structures.

Hallinan and his crew have already collected enough specimens to fill 100 plastic bags. Each item will be studied and catalogued, and eventually find its way into a local museum. "What is needed here is a San Francisco Museum to collate and display The City's physical history. As it is now, things are scattered all around The City, some at the de Young, some at the California Historical Society, and God knows where else."

Among the objects they've found are buttons, hand-painted marbles made of marble dating from the mid-1850s), nails, fragments of tools, cooking and eating utensils and bottles and jars. On the day of the interview, the team had unearthed a circa 1850 pickle bottle, probably worth $150 to $200 to a collector. "Passers-by," said Hallinan, "think we're bottle hunters, and they seem perplexed when we tell them we're not.

"At this point, there's nothing that we've found that would prohibit or delay the building of the center. There's an Ohlone Indian shell mound at Third and Harrison, but there is a gas station built on top of it, and it is not part of the center. We've found a few Indian things, but nothing of great historical worth. The Indians preferred the land beyond Folsom, closer to the Bay, which in the 1830s was marshy and provided fish, shellfish, wild fowl and a place to grow bullrushes, which they used for food."

THE REMAINING EVIDENCE of the 1906 earthquake and fire is a narrow black smear of earth, located about 18 inches below ground level. A cleaner band of soil below it marks the Gold Rush era. Most of the "finds" have been at these two levels. To get down that far, the team jackhammered through several inches of asphalt that once paved a parking lot and removed a heavy sub-base of clay.

"In the earthquake rubble, near Third and Howard, we found a lot of buttons, opium bottles, fragments of porcelain ware and Chinese coins, leading to us to believe the space was occupied by Chinese, possibly a laundry. In what was the basement of an 1860s boarding house we uncovered a number of whiskey bottles. Probably the basement was used as a saloon. Our survey maps, some of which date back to 1859, indicated that the area was once a 60-foot-high sand dune. Down the block toward Fourth was the Morosco amphitheater of 1863; before that it was Union Hall, where many large social affairs were held. Beneath it were the horse-drawn car barns."

Privies, he said, are a great source of historical material. "People threw things they didn't want into them, and hid caches of coins. As yet, we haven't found any gold coins. During the earthquake, that's the first thing people grabbed before fleeing."

Hallinan's interest in anthropology and archeology is more than an avocation. After he graduated from UC-Berkeley's law school in 1962, he earned a master's degree in anthropology, and was working on his doctoral thesis and teaching at UC in 1967 when he chucked it all and went back to practicing law. "I couldn't stand the politics, pettiness and backbiting of academe."

HALLINAN, 43, the son of S.F.'s famed firebrand attorney, Vincent Hallinan, has since gone on extensive archeological expeditions, some of them for UCLA, to Teotihuacan, La Venta and Tlatelolco in Mexico. His first chance to serve as an archeologist in The City was in 1976, when Mayor Moscone asked him to do a survey for the federally funded sewer project. "I guess I was the only archeologist he knew. What had happened was the federal government had turned the survey over to the National Park Service, which in turn let a contract to a private individual who wanted $2 million to perform the service. It was a rip-off. Most of that area was under water, and there was nothing there." Hallinan did it for considerably less.

His interest in site excavation, which is painstaking work performed mainly with a small trowel, whisk broom and wire mesh sifting screen, was kindled at the age of 9 when he discovered 40 Paleo-Indian knives in a garage excavation near his home in Ross. "They were over 5,000 years old, and my father thought I had stolen them. When I convinced him I hadn't taken them, he encouraged me to learn more about artifacts."

William Flynn

Vacancies

Time and the inefficiency of at least several individuals are giving San Francisco new and distinctive landmarks.

They are the vacant buildings found almost anywhere within the business and commercial districts of The City.

Some of them have been empty for years. Others are of recent vintage. All have one thing in common:

They are symbols of the current lack of Know How by the wheelers and dealers of The City That Once Knew How.

Let us consider several of them:

At Fifth and Market streets is one empty building and one partially empty.

One is privately owned. It is the Lurie building that once was a bustling department store. The partially empty building across Fifth is owned by the San Francisco Unified School District. Its upper stories hardly are money makers.

These two structures indicate that both private industry and government are not the most efficient operators in the world when it comes to using property on one of the busiest corners in the United States to make a private or public profit. And there are other empty buildings.

Everyone agrees that Union Square is one of the best high-class shopping areas in the nation. But there are vacant buildings in that area — the City of Paris building and the premises once occupied by Ransohoff's, both department stores of repute during another era.

If the historians want them preserved as is they should buy them and turn them into museums with an admission charge plus entertainment tax.

The problem with the two Market Street properties appears to be that they lack parking, they have to be improved and the income that could be derived from conventional use would not make a proper investment return on the sums involved.

That may be the way those individuals who fidget with digits reason. But if they would just look around they could see how they could make the buildings turn a profit.

They could turn them into parking garages. One of these years, God willing, the parking lots in the desolate Yerba Buena so-called redeveloped area are going to be ousted by buildings.

Then where will the hundreds of automobiles go?

They could go right into the Fifth and Market parking garages as remodeled from the one-time stores. The conversion problems are not impossible. The owners of the old White House in the Union Square area turned it into a garage that turns a profit.

The subject of renting the space for stores as in yester-year has been discussed along Montgomery Street. One of the problems, it is reported, that the retail clerks union has rules and regulations that make it difficult for a new enterprise to establish a base in San Francisco.

There are reports that if the closed store at the old Seals stadium could be opened there would be 400 new jobs. It is possible that if management and labor would get together in this respect, they could work out a deal that could put those 400 people to work with reasonably mutual profit.

But that hasn't happened and if the past is a prophet of the future, it won't. And the individuals will work and live elsewhere.

Recently there was considerable publicity about the fact the federal government was going to build a mail handling facility in the Hunters Point redevelopment area. Jobs were mentioned.

But such a facility really is not an economic asset for a community. It is financed and maintained by taxes, not the income from sales. Therefore, the benefits resulting are synthetic for the money is taken from the taxpayer, not the commercial cash flow.

Actually, it is like betting on the horses. If you don't get a winner in fair amount, you are going broke at the track because of the sums seized by the track and the state. But there are no winners, one might say, with federal employment installations. The taxpayers just pay.

One seems to be much concerned with these types of existing but non-income producing vacancies in San Francisco.

Government at the local level seldom scores even a scratch hit. The Chamber of Commerce apparently does not conduct an aggressive tenant hunt to bring new business to San Francisco.

And the new businesses are requiring buildings and space. Just take a drive through the Northern Santa Clara Valley on Highway 280 and view the electronics structures. They are multiplying like happy rabbits.

What San Francisco needs are a few individuals who decide "how" something can be done, not "why it can't be done." After all, the commercial district should not look like the port.

A SAN FRANCISCO LANDMARK

Bank for Irish immigrants survived quake

By Dick Brill

San Francisco in days of yore was a bustling center of banks and investment houses. Chief among them was the Hibernia Savings and Loan Society which began as an Irish workingman's institution and became one of the City's oldest and most successful banks.

John Sullivan, the founder, organized it for the thousands of Irish immigrants in this country, locating it at the corner of Jackson and Montgomery Streets in 1859, just a decade after the gold rush.

A move was made in 1867 to the northeast corner of Montgomery and Market Streets opposite the magnificent new Palace Hotel. The fabulous and legendary block - long hotel was financed in large part by the Hibernia which extended to its builders, Sharon and Ralston, the City's first million dollar real estate loan.

In 1893, another relocation took place. This time the bank moved into what has proved to be one of our most remarkable and enduring landmarks.

The new building was the work of Albert Pissis, the man responsible for more graceful, dignified and well planned structures on the streets of San Francisco than any other single practitioner of his time.

Pissis was the same architect who designed the Flood Building, the Emporium, the White House, St. Rose's Academy, the Home of the Little Sisters of the Poor, the Roos Brothers Building, the Mechanics' Institute, Temple Sherith Israel, and other structures of note too numerous to mention.

The Hibernia Bank at Market and Jones survives to this day. It is a classic one - story granite masterpiece with gilded dome surmounting a Corinthian colonnade which rises at the head of the curved granite steps at the corner entrance. Inside, marble pilasters rise from a mosaic floor designed to resemble a mariner's compass card. Overhead, Pissis designed art glass domes some of whose panels contain 3,000 separate pieces of glass.

Although much of the City was laid waste by the 1906 earthquake and fire, the Hibernia Bank emerged with relatively little harm. Fire damaged the interior including the stained - glass skylights. But the stucture itself remained solid and intact. After refurbishing and a new set of skylights, it was business as usual with the bank playing a major role in the restoration of the City. It gained recognition as the largest savings depository west of Chicago.

In the mid - 20s, Hibernia expanded into the branch banking field. It opened its first branch in the Mission. In the years that followed, other branches were opened in the Richmond, Excelsior, Castro, Diamond Heights, Civic Center, Yerba Buena, and Sutter & Grant. Today there are also branches in the suburbs that ring the Bay.

Last week the announcement was made that the Hibernia Bank will move its executive offices from the landmark location it has occupied for 85 years to a brand new 17 - story high - rise now under construction at the southwest corner of California and Front Streets. The changeover will take place in 18 months.

Other voices / The Examiner's open forum for your views on all issues

Treating BART's fare evaders

By Frank C. Herringer

Frank C. Herringer is general manager of the Bay Area Rapid Transit District.

BART, which has never had too much trouble making headlines or inspiring editorial cartoonists, has apparently found a new way to do so — the treatment of fare evaders.

A recent incident involving a 58-year-old woman who ended up in jail has focused a great deal of attention on how BART handles someone who refuses to pay the fare. The impression left with most people seems to be that BART regularly and callously jails everyone who tries to beat the fare. That, of course, isn't the case.

In an average month, BART has about 100 reported fare evasions. Typically, the station agent sees someone jumping the fare gate, stops the individual and gets him or her to go back and pay the fare, which ends the incident.

In some cases, particularly when a police officer happens to be involved, the fare evader is given a citation — much like a traffic ticket. Only rarely does a fare evasion result in an arrest. For example, an arrest might occur when an individual is recognized as a continuing offender, or has other problems with the law.

It is doubtful that most people would quarrel with the way BART handles a typical fare evasion — the fact that it has made no news for the 5½ years BART has been carrying passengers is probably some indication that it is normally approached with some degree of sensitivity, compassion and intelligence.

With regard to the recent specific incident involving the woman, I certainly would share the outrage of anyone whose sole knowledge of what happened came from the one-sided inaccurate accounts of the incident in the newspapers. But when you are burdened with the facts of what actually happened, it's hard to be absolute in your judgments, as is often the case. In real life, the good guys and the bad guys are usually harder to sort out than they are in the movies.

What is your recollection of the incident? Probably that a woman was immediately put in jail by BART police because she was 15 cents short on her fare. Not quite. In fact, the woman ducked through the fare gates without paying.

The BART station agent who stopped her and the police officers involved spent nearly an hour trying to persuade the woman to pay the fare (she had enough money with her to do so), to accept a pass and agree to pay BART back later, or to leave the system.

When she continued to refuse these alternatives, and insisted on riding without paying, the police tried to give her a citation — but she refused to identify herself and sign the citation.

Then, they learned her street address, traced the telephone number, and called it — but got no answer. As a last resort, they took her to the San Francisco City Jail and filed a complaint. They were as surprised as anyone when they found out the next day that she had been incarcerated for the night rather than cited and released, as would typically happen in a case like this.

Should they have ignored her refusal to pay? It's difficult to say without having been there. The officers' police report one incident includes the explicit judgment that the woman was mentally competent and understood what she was doing — and a BART police officer receives trainning to make such judgments.

Also, the jail authorities apparently concurred in that judgment, because they won't incarcerate an individual who they feel is mentally incompetent. As a rule, BART police officers tend to bend over backwards to help passengers, particularly those who appear to be incapable of taking care of themselves.

It is obviously unfortunate that the woman spent the night in jail for such a minor incident — particularly when it now seems that she may not have been fully aware of what she was doing. Perhaps you or I would have made a different decision than the agent and officers on the scene — or perhaps not, at least not without the benefit of the additional information that hindsight gives us.

We are concerned that patrons with problems are handled with sensitivity, and I am convinced that the BART police approach their job in this manner in nearly all cases. The rarity of complaints about their conduct seems to support this point of view. BART has a professional, well-trained and competent police force. Its members are anything but the dullards and sadists they have been portrayed to be in the last week.

Yes, we could all do our jobs better, and in any situation where people are coming in contact with other people in emotional circumstances hundreds of times a day, every single incident is not always going to be handled perfectly from a human relations standpoint. However, overall the BART police handle difficult and sometimes dangerous assignments with considerable skill. I hope this unfortunate incident does not forever cloud the public's impression of this dedicated group of men and women.

market street development project
70 MARKET STREET SAN FRANCISCO, 94102 • 362-2500

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MINUTES OF MEETING OF MSDP
MAY 9, 1978

John Dayton, President of Cushman & Wakefield, spoke to the board on the real estate status of Market Street and the downtown area.

Dayton said there has been a tremendous transition in the last 10 years with some 14 million square feet of office space becoming available. Of this amount, some 7.5 million square feet has been built on or near Market Street. He said the change has been "absolutely dramatic" and could be traced to the building of BART and the beautification program. Within the last 10 years, 20 new high-rise office complexes were built with 13 high rise buildings to be completed within the next 10 years.

Dayton further reported on the new buildings under construction and discussed the attractions here for developers. He said the city "has a long way to go" and predicted a continued active real estate climate.

There was a report given on the shoplifting program by William LeFevre of Woolworth's. He talked about three phases to slow down store thefts: Education, prevention and prosecution. LeFevre said such a program also should use the help of the schools and the churches in educating people in the problem. He said that nationally some 2 1/2 billion is lost each year by shoplifting.

There was a report given on the "Walk-A-Gripe" to be held that week to begin the campaign against shoplifting. This was to be a walk to meet the various store and building owners by Chief Charles Gain, the two district captains and officials of MSDP. There was also discussion of a meeting to be held with District Attorney Joseph Freitas and his assistant on the prosecution of shoplifting offenders. (The walk was quite successful and received heavy television coverage. The meeting with District Attorney Freitas was encouraging and Freitas and his chief deputy promised full support of the program)

There was a report given on the appointment of President Albert Samuels by Mayor George Moscone to a committee to help select the text of lettering to go on the 17 faces of granite on the United Nations Fountain. There was a further report again of why the Fountain is not operating because of faulty valves.

Averbuch reported on the agreement between the City and BART for the maintenance of Hallidie Plaza. BART is to take over the cleaning of the plaza and the City will pay $32,000 a year for the service. He also reported on the key vote for the Yerba Buena Project that is due on May 22nd before the Board and the meetings he attended. He further reported on the June 8 ceremony for the Mark Twain Plaza dedication and invitations sent to Publisher Reg Murphy and Supervisor Dianne Feinstein, both of whom will be present.

There was a report on the Stanley Herzstein proposal for renovation of Market Street between 5th and 7th. Herzstein is helping to prepare the enabling resolution and the hearing before the Board is due May 16 and May 22.

The "People in Plazas" noon concerts for Hallidie Plaza are scheduled to begin Wednesday, June 14th with opening ceremonies. Citizens Savings and Loan Association has graciously funded the month of June, with matching funds coming from the Musicians Union.

There was mention made of the opening of the Civic Light Opera season on May 16 with "Pippin" and some of our help with the policing of opening night.

Raymond Marks of Crocker National Bank was introduced for special comment as he is due to retire in August. He was praised by President Samuels for his long period of interest and help on Market Street. Marks thanked the group and spoke of his plans for retirement.

# # #

JUNE 1978

arket street development project
MARKET STREET
SAN FRANCISCO, 94102 • 362-2500

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PEOPLE IN PLAZAS

PEOPLE IN PLAZAS summer musical program begins on Wednesday, June 14, 1978 in Hallidie Plaza at Powell and Market Streets from 12:00 Noon to 1:00 pm. Weather permitting, concerts will continue each Wednesday, Thursday and Friday at Noon throughout the Summer.

	Wednesday June 14	WAVE LENGTH (opening ceremonies with 18 piece Navy swing and jazz band)
	Thursday June 15	FREE LUNCH (8 piece band with big band sound)
*	Friday June 16	WALDO'S BAGDAD BY THE BAY BAND (18 piece jazz and swing band)
	Wednesday June 21	SHOW BAND WEST (10 piece Navy jazz top 40s and rock band)
*	Thursday June 22	MARDI GRAS EXPRESS (7 piece traditional Dixieland band)
*	Friday June 23	WALTER BATTAGELLO BAND (8 piece Disco-Rock band)
	Wednesday June 28	NAUTILUS (10 piece Navy County-rock)
	Thursday June 29	JUST FRIENDS (4 piece straight-ahead jazz and popular music)
*	Friday June 30	S.F. TEA TOASTERS (15 piece Tea Dancing Band)

*CONCERTS SPONSORED BY CITIZENS SAVINGS AND LOAN ASSN. and MUSIC PERFORMANCE TRUST FUND - MUSICIANS UNION

City voices

The Boosters

By Margaret L. Brady

Periodically there appears some mention about a group called the San Francisco Boosters which needs an explanation of who they are and how they began. This I can do since I am one of the four original members.

It all began early in 1970 when the BART tunnel construction was under way beneath Market Street. As part of their activity, the Market Street Development Project would take small groups of businessmen some 85 feet below ground with a BART engineer for a tour to explain and show the progress of construction.

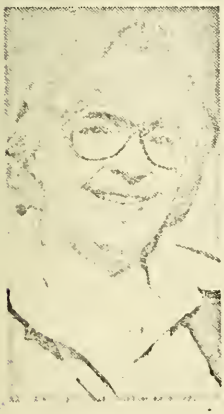
At that time access could only be gained by climbing down ladders and around a maze of construction equipment and all visitors had to sign insurance waivers and wear hard hats.

One day I asked Bernard Averbuch, the executive director, for a similar tour as did his assistant, Cynthia Wallis, and Dorothy Berkowitz, then the personal secretary to financier Louis R. Lurie.

Averbuch reported back that the request was denied because women were not allowed on the tour due to a longtime superstition by tunnel diggers that "women were a jinx and would cause accidents."

Well, that was not about to stop us and besides the era of women's lib was then under way. Averbuch contacted his friendly BART engineer and with a total of some 20 women visitors, properly clothed and forewarned, the all-female construction tour was completed. Without fanfare or incident, I might add.

Shortly afterwards, Averbuch contacted me again on another of his campaigns. He was after a prominent state legislator then in the midst of an election campaign who had taken the entire side of a vacant Market Street building to paint a garish election message. My help was sought because I was then the local manager for George Moscone, our senior San Francisco state senator. I enthusiastically went to work.



Margaret L. Brady has long been active in local politics and is now the director of the San Francisco Parking Authority.

Lou Lurie's help was solicited with various financial friends, with the aid of Dorothy Berkowitz, who wrote letters hinting that financial aid would not be forthcoming unless the sign was ainted out.

The sign was painted out.

Incidentally, that successful effort generated the proposals and then the legislative approval for a new Market Street sign ordinance which is in effect today. This latter development was single-handedly spurred by a sympathetic reporter, Don Canter of The Examiner.

Averbuch then decided we all deserved a fine lunch for our efforts in both events. Reporter Canter was unable to attend, but myself, Berkowitz and Wallis were escorted to a beautifully decorated table at Fisherman's Wharf by restaurant owner Lucian A. Sabella.

"What's the occasion for the celebration?" asked Sabella.

In true political pitchman style, Averbuch responded that we were being being honored "for services above and beyond the call of duty in boosting and improving Market Street and San Francisco."

That was the start of the "Market Street Boosters" and finally what is now the "San Francisco Boosters."

The Boosters became involved in politics only once and that was in 1972 to help elect our friend Judge Thomas Dandurand. Without explanation, then Mayor Joseph Alioto decided to oppose Judge Dandurand and aid his opponent.

For a mayor to openly intervene in a contest for judge, and against one of the high caliber of Judge Dandurand, was without precedent. We were not about to stand by idly and we jumped in with both feet and exerted a major effort to help Judge Dandurand win a smashing victory.

Judge Dandurand has never been challenged since and hopefully the office of mayor will never again so intervene. In appreciation, and continuing another precedent, Judge Dandurand had the membership of the San Francisco Boosters as his guests for dinner.

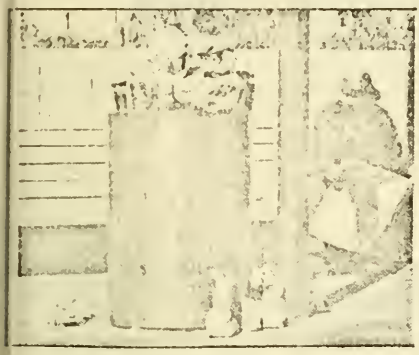
The ingenuity of the Boosters is something to behold and over a period of time and after various civic events we have dined in such remarkable places as A. Sabella's Restaurant, Il Pirata Restaurant, L'Odeon, Fugazi Hall, the Imperial Palace and in the famed Cafferata Ravioli Factory of Gino Biradelli.

Gino, the "pasta king of North Beach," is one of our favorites and we have helped him in some classical situations. In exchange we have had some of the finest Italian pasta that Gino's expertise can create.

Then it was that City Archivist Gladys Hansen came upon the scene. She was then beginning to build the San Francisco History Room and she needed our help. We went to our friend Superior Court Judge Harry W. Low who established the now famed Court of Historical Review and Appeals.

However, that event is a story by itself.

Second look/ The new Market Street: Beauty or bust?



By Gerald Adams

It would be, promised then-Mayor Alioto, "one of the most beautiful thoroughfares in the world." It would be, the bond issue promoters said, "a Champs Elysees of the West."

And so the $24.5 million bond issue to beautify Market Street was passed in 1968 by an overwhelming vote of 153,631 to 67,900.

Today, the money is either gone or, as City Hall functionaries put it, "encumbered" to pay for removing the streetcar rails when Muni Metro begins carrying people underground.

Does the beautification program live up to its promise?

Was it, one may be pardoned for wondering, worth it?

Not if you listen to those jaundiced critics who complain that the new Market Street is flawed by:

- Concrete bicycle racks that are never used.
- Brick sidewalks that are perenially stained with chewing gum and one shudders to imagine what else.
- Once-handsome ash cans, costing nearly $1,000 each, now as stained as a drunk's shirt and often overflowing with debris.
- Elegantly designed clocks that don't work.
- Overhead wires that were supposed to be removed.
- Granite benches, many of which are inked with grime.
- Kiosks that tell less about coming attractions than they do about old political campaigns.
- Robert Lurie's J.C. Penney building, a large department store that has remained empty for seven years, a symbol of economic depression.
- The United Nations Plaza fountain, which has never worked and remains surrounded by a chain link fence.
- The U.N. Plaza itself, which has attracted folks who look more hungry than happy.

Indeed, the critics note, the bond issue that was thought to bring prosperity along with beauty has failed to do either, particularly on two blocks between Fifth and Seventh streets where one major first-run motion picture theater has been boarded up, another closed, while three porn-flick houses have opened; two pawn shops do business; restaurants have closed, their spaces remaining empty; and upper-story spaces go unrented.

Did something go wrong? Has bureaucracy betrayed the people once more?

Read what Bernard Averbuch, the onetime newspaperman who is executive director of the Market Street Development Project and who exudes a perennial optimism about the main stem's future, says even when he is responding candidly to the complaints about what the $24.5 million bond issue and $9 million in federal money have failed to do.

About overhead wires, for example: "It's a conflict between those who object to visual pollution and those who object to the buses' air pollution. We'd like to see the wires removed, but the Public Utilities Commission has already decided to retain them for the electric trolleys."

About the empty Penney store: "The problem is one of renovation — it would cost $3 million to $4 million — and the area's sociology. A developer figures if he's going to put in that kind of money, there are better places to go in this town. It would help if The City were to do something about the empty floors of the Lincoln Building it owns (once Hale Bros.) across the street."

About the Powell Street mall's dying and dead tulip trees: "Three or four died and were replaced. Then the second batch turned sickly. Now, the contractor refuses to take responsibility."

On Market Street's sycamore trees: "They're no longer controversial. Most have survived. People said their leaves would clog the gutter but The City trims them before the leaves fall."

On the grime of the brick sidewalks: "People are most critical of the chewing gum, but that's mostly between Fifth and Seventh streets. From Fourth Street down, they think the brick is beautiful. If the bricks are dirty, it's the merchants' responsibility to clean them."

BERNARD AVERBUCH
He remains optimistic

On the bicycle stands: "They were not a part of the original street furniture designs but were forced on us during the gasoline crunch. Nobody uses them because their bicycles would protrude too far and the wheels would get bent. They were a mistake but what are you going to do?"

BAY AREA RAPID TRANSIT DISTRICT
800 Madison Street
Oakland, California 94607
Telephone 465-4100

May 15, 1978

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NELLO J BIANCO
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EUGENE GARFINKLE
8TH DISTRICT

JOHN H KIRKWOOD
9TH DISTRICT

Bernard Averbuch
Market Street Development
870 Market Street
San Francisco, CA

Dear Mr. Averbuch:

The Board of Directors of the Bay Area Rapid Transit System cordially invite you to attend a modest ceremony to introduce the Stephen DeStaebler sculpture "Wall Canyon" at the BART Embarcadero Station, located in San Francisco on Market Street, between Beal and Drumm Streets. The ceremony will begin at 12 noon, Friday, May 19, 1978.

As the sculpture is on the west wall of the station, the most convenient entrances are located between the Crocker Bank Building and Beal Street. Another easy entrance is at the foot of California Street, adjacent to the Hyatt Regency Hotel. Or, if you desire, you may reach the station via BART train.

The sculpture was completed and installed in late 1977, however, it was decided not to formally introduce it until appropriate lighting was prepared. This lighting allows the viewer to receive the true impact of subtle color and texture that characterize Mr. DeStaebler's work.

The ceremony will consist of brief remarks by representatives of the BART Board, the City of San Francisco and the artist. Following this, the sculpture will be illuminated and guests will be invited to move through the three levels of the station to more closely review the work, which extends from the lower train platform level to the concourse.

Sincerely,

Harvey W. Glasser M.D.

Harvey W. Glasser, M.D.
President, Board of Directors

NEWSRELEASE

BART

U-95

FOR IMMEDIATE RELEASE

STEVEN DE STAEBLER - THE ARTIST

Steven De Staebler, who was born in St. Louis Missouri 45 years ago has been an artist and sculptor for most of his adult life. He attended Princeton University where he majored in the history of religion before switching to art in his graduate studies.

"Afterall, art had its genesis in religion so it was a natural extension," De Staebler says. "There is certainly a fundemental relationship."

During one of his summers while still attending Princeton he attended Black Mountain College for additional study and was later offered a Fulbright scholarship to study in Italy. However, his induction into the military prevented him from accepting the scholarship.

In 1958 he moved to the Bay Area to continue his studies at the University of California and work with the well-known Bay Area ceramic artist Peter Voulkos.

- MORE -

Mr. De Staebler's sculpture for BART's Embarcadero Station was created out of ceramic and steel and was conceived as two 37-foot columns from 44 separate pieces, 22 pieces per column. The work is curved inward and has a subtle twisting to its front surface place designed to carry the color changes from top to bottom. The color graduation ranges from golden earth through pink-lavender to a rich blue at the top.

In addition to his Embarcadero Station work, Mr. De Staebler was also commissioned to create a fountain sculpture for the Concord BART station in 1970. Working closely with the architects, this project was completed in 1972. And his background in religion was particularly beneficial for designing a complete sanctuary for the the Newman Center Chapel in Berkeley in 1967. His works are also included in collections at the Oakland Museum, the University Museum in Berkeley, the City of San Francisco and the City of Walnut Creek; and, the Lannan Foundation in Palm Beach, Florida.

Mr. De Staebler makes his home in Berkeley with his wife Donna and their two children. His studio is also located in Berkeley.

# # #

May 17, 1978

Mike Healy, Manager
Office of Public Information

NEWSRELEASE

BART

U-94

FOR IMMEDIATE RELEASE

BART TO DEDICATE SCULPTURE AT EMBARCADERO STATION

"Wall Canyon" is the title of the 37-foot high sculpture by Berkeley artist Steven De Staebler to be dedicated this Friday, May 19, at BART's Embarcadero Station in San Francisco.

BART Board President Harvey W. Glasser of Alameda and Market Street Development Project President Albert S. Samuels, Jr., will preside at a modest ceremony which is set for 12 noon at the west end of the Embarcadero Station on the mezzanine level. About 90 invited guests, including representatives from the City of San Francisco, the Market Street Development Association, and other BART officials are expected to attend, as well as the general public.

Mr. De Staebler's stately creation, which is almost 8-feet wide and 18-inches in depth, is attached to the west end wall and rises piece-by-piece from the BART train platform through three levels of open space.

The piece has a multitude of shadings and color graduations which subtly act as a softening counterpoint to its mass.

- MORE -

Adding to the total effect of the "Wall Canyon" is the special lighting arrangement. The lights are designed to complement the work by simulating the rising and setting of the sun and timed for eight hour cycles. However, for the dedication the cycle will be compressed into minutes to demonstrate the total effect.

The BART Board of Directors commissioned the De Staebler sculpture in November 1975, for $50,000. He was one of six finalists competing for the commission. Funds for the artwork were set aside years ago as part of the original construction contract for the Embarcadero Station.

BART's Embarcadero Station was opened in May 1976, and was the last of the system's 34 stations to be planned and constructed. It is considered one of the showcase stations on the system. Another sculpture is scheduled to go into the station for the east end wall later on in the year.

The dedication is open to the public and will take place at 12 noon down in the station nearest the Beal & Market Street entrance.

# # #

May 17, 1978

Mike Healy, Manager
Office of Public Information

A sweet send-off for new building

Developers sawed cake instead of shoveling earth in staging a groundbreaking ceremony as spectacular as any in recent memory yesterday to mark start of construction of a 16-story addition to the San Francisco Apparel Mart building at 821 Market St.

Rather than ask a civic dignitary to wield a shovel, developer S. T. "Joe" Chen asked Cyril Magnin to cut cake; and he directed four models to leap out of a steam shovel and replace a street sign reading Seventh Avenue and 38th Street with one reading Fourth and Market. The latter gesture symbolized Chen's thought that his local wholesale marketplace might rival New York City's garment district in significance to the rag trade.

The ceremony was also marked by speeches by civic greeter Magnin and supervisors Lee Dolson, Harvey Milk and Carol Ruth Silver, whose remarks ignored the fact that the Redevelopment Agency has given rival developer Lyman Jee an option to construct a similar wholesale apparel market within Yerba Buena Center two blocks away. Jee has until June 1 to prove he has financing for his project, which is aiming at many of the same tenants as Chen's.

Ray Morris

THE APPAREL MART'S CAKE-CUTTING GROUNDBREAKERS
Cyril Magnin (2nd from left) and saw-wielding Joe Chen

While Jee last week said he holds letters of intent (promises to rent) for 55 percent of his space, Chen today claims that his annex, called Pacific II, is more than 25 percent leased. The only letter of intent Chen holds, he said, is from Levi Strauss, whom he regards as a prized tenant.

Following slicing of the kirsch-filled cake, iced and shaped to resemble the forthcoming Pacific II, 150 guests sat down at umbrella-shaded tables to a lunch of crab, shrimp, smoked salmon and champagne.

In the only incident to mar festivities, gusty May winds knocked over half a dozen umbrella tables, leaving a number of guests including Sen. Milton Marks, R-San Francisco, temporarily without a plate.

According to architect Piero Patri of Whisler/Patri, construction should be completed by spring 1980 on the mart annex, which will hold showrooms and transient show space to enable wholesalers, manufacturers and buyers to display and sell their fashions.

NEWS RELEASE

BART

U-111

FOR IMMEDIATE RELEASE

BART ANNOUNCES MEMORIAL DAY CONTEST WINNERS

BART now has twenty winners in its Memorial Day ridership contest, it was announced today.

The contest called for guessing how many actual trips were taken on the system during the Memorial Day holiday, Monday, May 29. When all the figures were tabulated the actual ridership came to 48,010. BART offered a special reduced flat fare of .50 cents for the holiday.

Winning entry guesses ranged from 12,273 to 842,371. The closest entry guess came from Ronald E. Winters of Fremont, who guessed 48,129.

Contest winners will receive two tickets to PIPPIN, courtesy of the Orpheum Theater in San Francisco.

# # #

NOTE TO EDITORS: See Sidebar for local interest.

June 1, 1978

Mike Healy, Manager
Office of Public Information

Contact: Gloria McCall
Office of Public Information

NEWSRELEASE

BART

FOR IMMEDIATE RELEASE

SIDEBAR - LOCAL INTEREST

WINNERS IN THE BART MEMORIAL DAY CONTEST

Making up the 20 winners in BART's special Memorial Day contest by local area were:

From El Cerrito:	Dolly Chew
From Fremont:	Ronald E. Winters
From Hayward:	Al Gradwohl; Brian Plaugher
From Livermore:	Roy Miehe
From Oakland:	Jim Babas; Pat Louie; Elizabeth P. MacPherson; Tony Tam; Emma Yolanda Ruiz Velaser;
From Richmond:	Al Silvestri
From San Francisco:	Catherine A. Brandi; Jesse Caldwell; Richard Hernandez; Tom J. Ilao; Evelyn Moller; Phyllis B. Murphy; Perla L. Padua; Alice Ward.
From Union City:	A. Flynn

Each winner will receive two tickets to the Tony-award winning musical PIPPIN, courtesy of the Orpheum Theater in San Francisco.

# # #

June 1, 1978

Mike Healy, Manager
Office of Public Information

Contact: Gloria McCall
Office of Public Information

MARKET STREET DEVELOPMENT PROJECT • 870 MARKET STREET, ROOM 476 • SAN FRANCISCO, CALIFORNIA 94102 • 362-2500

MEMO: EDITORS

Civic ceremonies to dedicate the Mark Twain Plaza will be held at 12:15 p.m. on Thursday, June 8, 1978, at the site of the plaza on Market Street between New Montgomery and Third Street.

The plaza is located at the site of the former Annie Street, which name has been changed to Mark Twain Lane.

The plaza to be dedicated is part of the $24.5 million renovation of Market Street.

Included among the speakers will be Supervisor Dianne Feinstein, President of the Board of Supervisors, and Publisher Reg Murphy.

Mark Twain worked in the area of Third and Market in the 1860's, which was known as "Newspaper Row", and it was here that he began his career as a writer and lecturer.

It was also here that Mark Twain wrote his classic "Jumping Frog of Calaveras County" story which, for the first time, established him as a writer of national importance.

# # #

quest to rename Annie Street area to MARK TWAIN LANE

Whereas, the famed literary personality Samuel Clemens first came to San Francisco in the 1860s and it was here that he first began his career as a writer and a lecturer.

Whereas, it was in the area of Third and Market Streets that Samuel Clemens worked and first used and adopted the pseudonym of Mark Twain as a writer for such journals as "The Californian," "The Territorial Enterprise," and "The Call."

Whereas, it was in a tavern at Third and Mission Streets that Mark Twain met and became friendly with San Francisco Fireman Tom Sawyer, who became the inspiration for Twain's famous book.

Whereas, the area of Third and Market Streets was known for years as "Newspaper Row" and it was here that Mark Twain wrote his classic "Jumping Frog of Calaveras County" which for the first time established him as a writer of national importance.

Whereas, the Market Street Development Project has requested that recognition be given to Mark Twain as part of the $24.5 million beautification program of Market Street.

Now, therefore be it resolved by this Board of Supervisors that the area known as Annie Street, which will be renovated into a plaza area as part of this beautification program, be renamed as MARK TWAIN LANE.

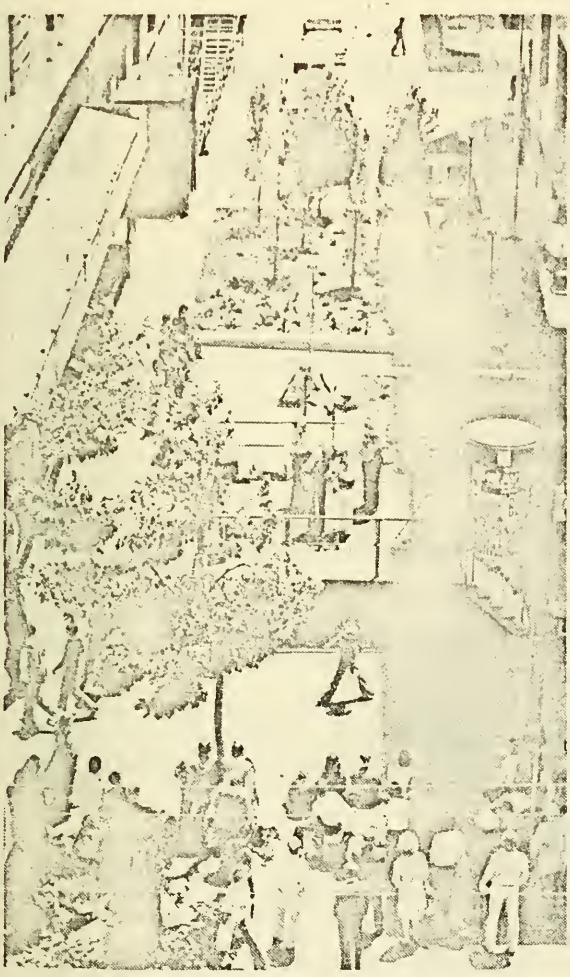
8 June 1978

★ ★ ★

THE YOUNG Entrepreneurs: Ron Brewer and Michael Thomas, both 31, who've run the Strand Theater on Market the past year, have now taken over the famous old Warfield (MILES of Art Deco) and the historic Crest, which they'll rename The Egyptian in honor of the late Sid Grauman; Showman Grauman, who went on to open Grauman's Chinese and Egyptian in Hollywood, owned what is now the Crest in 1910 . . . This Sat., Brewer and Thomas will show Jane Russell's first and Howard Hughes' last film, "The Outlaw," at the Strand, and Jane and her costar in that memorably awful flick, Jack Beutel, say they'll be there. Further oddment: the cashier at the Strand is 55-yr-old Gloria McKean who, in 1940, was cashier at the old Alcazar on O'Farrell. When "The Outlaw" was opened there by Hughes, the theater was busted, the film seized, and Gloria, then 17, arrested for "being on premises where a lewd movie was shown." Lewdicrous, but fun.

★ ★ ★

Marking Twain



Examiner/Katy Raddatz

On Market Street between New Montgomery and Third streets, the Mark Twain Plaza was dedicated yesterday to the author of "Huckleberry Finn" and "The Celebrated Jumping Frog of Calaveras County." Twain worked in the area of Third and Market in the 1860s when it was known as Newspaper Row. More recently the plaza's site was called Annie Street, but its name was changed to Mark Twain Lane. Among the speakers at the dedication was Examiner editor and publisher Reg Murphy and Board of Supervisors President Dianne Feinstein.

S.F. Names A Plaza for Mark Twain

An area in downtown San Francisco was dedicated by a group of civic leaders yesterday as the new Mark Twain Plaza, in honor of the famous writer's years in the city.

The plaza occupies a half block of space beside Mark Twain lane — formerly Annie street — which is located off Market street between New Montgomery and Third streets.

The dedication, attended by local businessmen, was part of the $24.5 million Market Street Development Project.

The plaza is of red brick and contains concrete benches where employees can eat their lunches.

According to yesterday's speakers, Mark Twain — whose real name was Samuel Clemens — worked in the area of Third and Market streets in the 1860s as a reporter for the San Francisco Call before gaining fame with his short story, "The Celebrated Jumping Frog of Calaveras County."

The story was written after Twain had written a critical piece about the San Francisco Police Department and was forced to flee town from the resultant hubbub.

S.F. Sunday Examiner & Chronicle June 11, 1978

Dancers sway to rhythms of the Bay Area's streets

By Lon Daniels

First there was some disagreement because BART employees didn't know if it was legal for the City Dance red banner to be displayed inside a station.

But the banner was quickly taken outside, when, up from the bowels of the earth, in this case the lower levels of the Powell Street BART station, came the gradually louder sound of all manner of musical instrument.

A crowd of about 50 soon troopedaround Hallidie Plaza, dancing and holding hands ring-around-the-roses style.

"These people are not doing the score," said Anna Halprin, motioning her hand towards a gyrating group outside the station.

She was right, according to the program handed out in advance of the dancers at each site where they performed yesterday. The program said that between 11 and 11:30 a.m., which it then was, the dancers should perform:

"Silent Walking Dance Around The Plaza ... *Explore all levels of the structure ... Be aware of the movement and special patterns of the others who are doing the w king dance ... as a ritual of entering the heart of the city, SIGN THE BOOK, in the tourist center.*

Instead some of the dancers hoofed it up like gypsies around a campfire, apparently not mindful of the program instructions to perform a different score at each of nine sites around town during the approximately 6 a.m. to 7:30 p.m. marathon..

It was the third annual event sponsored by Halprin and the San Francisco Dancers' Workshop. It was billed as "a journey of discovery through San Francisco."

"It's supposed to be quiet time," said a woman,

Drums at top of Twin Peaks at sunrise

echoing Halprin's comments, to a child honking on a flute made in the form of a miniature ship.

But all around them people danced in cut-offs, in leotards and jeans. No costume dominated . Here a cone-cap, there a feathered mask. Much greasepaint. And many instruments that included flutes, recorders, castanets and brass horns.

Halprin said the discovery was "for everyone." She called it applying "the creative process to express or manifest the best possible vision of our city."

Noting recent political events, she said:

"In ancient times, ritual dance was important to reunite and rejuvenate."

market street development project
870 MARKET STREET SAN FRANCISCO, 94102 • 362-2500

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MINUTES OF MSDP MEETING
TUESDAY, JUNE 13, 1978

Paul A. Wischmeyer, President of Station KRON, spoke to the Board on the subject of "What the media thinks of Market Street". He spoke mostly about television coverage and the changes toward more positive coverage and how to gain access towards television coverage.

Wischmeyer talked about editorial board meetings and the work of assignment editors. He spoke of various Market Street events, as the outdoor concerts, and how decisions are made to cover events. He also said KRON, as with other stations, wanted to get involved in community events and one issue that interested him was the need for a downtown sports arena.

Stanley Herzstein spoke on his proposal to renovate the area between 5th and 9th Streets. The Board of Supervisors passed a resolution (423-78) asking the City Planning Commission and other City agencies to make a housing and commercial survey of the area. Herzstein said his proposal was to create 1 1/2 million square feet of a covered mall shopping area under the name of "World Trade Center of San Francisco". This is part of a world wide association located in 90 countries. Herzstein said he was going to Washington D.C. for a meeting of the Urban Land Institute and while there had scheduled meetings with various governmental officials to advance the proposal of Market Street.

Herzstein said the tenants would be involved and part of his proposal includes 1500 housing units of three types: subsidized, market rate and condominium.

Robert Lackovic of Citizens Savings spoke to the Board on his proposal for a campaign to halt the New Years Eve tradition of tossing paper and calendar pages out of office windows.

Laciovic said the tradition is no longer a contribution and conflicts with the anti-litter campaign of the City. Bernard Crotty, the director of the City's Street Cleaning Department, estimates that 20,000 tons of paper are tossed on the streets and that some 45 men are assigned to clean the streets the following day. It was agreed that MSDP should help in the start of a campaign towards ending the practice.

Sharon deZordo reported on the "People in Plazas" schedule of Noon time concerts in Hallidie Plaza. She reported the Navy Band was opening the summer schedule and that Citizens Savings had contributed to the expenses of the June schedule. She reported that Woolworth's had paid for the July schedule and that Chevron USA (Standard Oil) for the month of August. President Albert Samuels reported on his meeting with Francis Sitek of Standard Oil who increased their contribution to the concerts.

deZordo also reported on the United California Bank contribution to the musicians at the Mark Twain Plaza dedication. There was also a report on the dedication ceremonies held with Publisher Reg Murphy as master of ceremonies.

Bernard Averbuch reported on the matter of dead trees on Market Street and that he had supplied a list to the City for replacement. He reported that the matter of the extension of the Lyman Gee option on an Apparel Mart site in Yerba Buena was on the agenda of the Redevelopment Agency. (The vote later was not to extend the option, thereby ending the project)

He further reported on the matter of the model of the United Nations Plaza which needs a new storage place. He reported on the status of the street clocks, the proposed cleaning of the tree grates and once again on the problem of litter on the sidewalks. He also reported on a letter to the City which was distributed to the tenants of the Lincoln Building on the problem of their sidewalks and litter.

Averbuch reported that the campaign to educate people on the problems of shoplifting will continue once the Prop 13 furor subsides at City Hall. He indicated his next step will be a discussion with church leaders to bring this matter to public attention at their church meetings.

# # #

JUNE 1978

market street development project

70 MARKET STREET SAN FRANCISCO, 94102 • 362-2500

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PEOPLE IN PLAZAS

PEOPLE IN PLAZAS summer musical program begins on Wednesday, June 14, 1978 in Hallidie Plaza at Powell and Market Streets from 12:00 Noon to 1:00 pm. Weather permitting, concerts will continue each Wednesday, Thursday and Friday at Noon throughout the Summer.

	Wednesday June 14	WAVE LENGTH (opening ceremonies with 18 piece Navy swing and jazz band)
	Thursday June 15	FREE LUNCH (8 piece band with big band sound)
*	Friday June 16	WALDO'S BAGDAD BY THE BAY BAND (18 piece jazz and swing band)
	Wednesday June 21	SHOW BAND WEST (10 piece Navy jazz top 40s and rock band)
*	Thursday June 22	MARDI GRAS EXPRESS (7 piece traditional Dixieland band)
*	Friday June 23	WALTER BATTAGELLO BAND (8 piece Disco-Rock band)
	Wednesday June 28	NAUTILUS (10 piece Navy County-rock)
	Thursday June 29	JUST FRIENDS (4 piece straight-ahead jazz and popular music)
*	Friday June 30	S.F. TEA TOASTERS (15 piece Tea Dancing Band)

*CONCERTS SPONSORED BY CITIZENS SAVINGS AND LOAN ASSN. and MUSIC PERFORMANCE TRUST FUND - MUSICIANS UNION

15 JUNE 1978

Examiner Greg Robinson

A new place to buy The Examiner

The Examiner is now available between the hours of 2 and 6 p.m. at downtown San Francisco BART stations, where news kiosks have been installed. Final stock quotations are in editions available after 2. Installed on platforms where no vending previously had taken place, there are now two kiosks each at Embarcadero, Montgomery and Powell stations, and one at Civic Center station.

William Flynn

Wed., June 21, 1978 S.F. Examiner—Page A-7

Free summer concert series

This is the first day of summer and it might not be a bad idea to plan to attend one of the best concert series in San Francisco. The price is right: There's no admission charge.

The concerts will be held during the summer in Hallidie Plaza at Powell and Market streets. And right at the onset, it might be well to make clear that they won't be financed by tax funds, a subject of some concern since the voters approved Proposition 13.

The series is financed entirely by private industry. The city had a chance to have a piece of the action and take a portion of the credit but did a Giants-in-the-Ninth-against-Philadelphia and blew it. So be it. When someone wins, someone has to lose.

The concerts are arranged by the Market Street Development Project organization, which has been instrumental in putting red bricks on the street, and installing expensive trees and trash cans and bike racks that serve no useful purpose.

It is only fitting that the concerts be held in Hallidie Plaza, named for Andrew S. Hallidie. He gave San Francisco — and maybe Los Angeles and a couple of hilly cities in Australia — the cable car. .

He invented it because the hills were too steep for horses. There had to be a substitute because the Nabobs built homes on Nob Hill and didn't have the leg muscle to walk.

The first cable car run was along Clay Street between Kearny and Jones streets. The first trip was a civic event of some importance although San Francisco residents have always been inclined to take an afternoon off from work for the slightest of excuses.

Naturally, the car, with a capacity of 14, was overloaded. A number of good citizens insisted on standing on the steps and running boards. The line began regular operation 30 days later and before long there were cable cars running hither and yon in San Francisco.

One survivor is the Powell Street line that starts at Market and goes up hill and down to the Bay. The man responsible for it all, Hallidie, is honored by the plaza required for BART at the Powell Street intersection with Market Street.

It is the below-level chamber without a roof that provides room for transit riders, musicians and citizens who appreciate good music for free from noon to 1 p.m.

Tomorrow's concert will feature the Mardi Gras Express, a seven-piece group playing traditional Dixieland jazz. On Friday the eight-piece disco-rock Walter Battegello band will do its thing.

Wednesday, June 28, the Nautilus 10-piece band from the Navy will be back and the June series will end with the San Francisco Tea Toasters, the 15-piece tea dancing band.

The Hallidie concerts were started in September 1976 and have proved one of the district's most popular entertainment features during the summer.

Naturally, such entertainment costs a bit of money. Citizens Savings and Loan is financing the June schedule. Robert Lachovic, executive vice president of Citizens, explained why:

"We truly feel that as goes The City's main thoroughfare, so goes The City. We want to see Market Street and San Francisco thrive and prosper. Besides, it's great fun."

The July program will be financed by Woolworth's. The attractions will include jazz singer Mark Murphy, the Tinkaba African Dancers and the formally attired — white tail, top hat — Royal Society Jazz Orchestra.

Critics of the program have considered the reason for its success. They concluded: "It's non-political, non-promotion and pure enjoyment."

As for its being non-political, you can say that again because the city just couldn't get with it in helping finance the programs as did management and Local 6 of the Musicians Union, all private enterprise operators.

San Francisco's municipal government awarded the program $2,500 from the Promotion and Advertising Fund, financing it from the hotel tax.

But a Catch-22 situation developed.

The money had to be spent before the money could be shaken loose from the city treasury. But the project didn't have the money to spend so the money couldn't be received because it wasn't spent.

The United California Bank is reviewing a grant program that would enable the project to finance the remaining events of the summer concert series and be repaid when the expenditure is liquidated.

But, be that as it may, the Hallidie concert series is well worth your time. It's truly one of the good events of modern San Francisco.

Other voices / The Examiner's open forum for your views on all issues

A contradiction on Powell Street

By Stephen Lewis

Downtown San Francisco is a hub of business activity for national corporations and a shopping center for consumers throughout the Bay Area.

It is also a home for the poor, the elderly, junkies, and assorted alcohol-drenched derelicts.

Amid the tall concrete and steel structures which dominate San Francisco's principal financial and tourist area is a myriad of sad, lonely faces belonging to people who have nowhere to go for a decent meal, a good night's lodging, or an understanding nod.

The people of this city have spent millions in the past ten years to improve the Market-Powell area; unfortunately it has primarily been for the benefit of tourists.

The sidewalks are re-paved and we have concrete slabs to rest upon while waiting for a bus. Shiny garbage receptacles and Sycamore trees line the streets.

But there is a contradiction in the middle.

Those sidewalks are lined with the destitute sitting in doorways and alleys. Drunks use the slabs for beds and "drying out." The garbage cans overflow with debris because they cannot hold much and their openings cannot accommodate anything larger than soft drink cans or folded newspapers. The Sycamores are planted in small holes which are covered by grates. The holes are stuffed with trash: crushed beer cans, soft drink bottles, candy wrappers, shredded paper enhance the overall scene.

I am outraged that the people of this city allow it to continue. The old, the sick, the hungry are all too present in the area. Millions spent to beautify the area; yet the real problem of the area is not addressed.

It is as if a facelifting has taken place; on its face, the Market-Powell area is attractive, but a deeper look reveals the shattered lives and the old tenements.

"If we can put a man on the moon, why can't we . . .?" is recalled to mind.

I am not questioning the remarkable achievement of a moon landing, but I do question this city's priorities — an almost jaded affluence is proudly displayed side by side with poverty, which is treated as non-existant.

It is an irony.

The finest building materials are used in constructing monolithic buildings which house corporate offices while around the corner another building sits condemned, still called home by many.

Having such contrasting lives and life styles so close together makes a mockery of the City.

I cannot blame only local government, after all, it is a reflection of the populace and perhaps there is something to be said for revamping our downtown: attracting tourists and thus revenue, or trying to instill pride within San Franciscans for their city.

However, for myself, I cannot understand how the impressions of a visitor to this city override the very real needs of human beings. Human beings who have lost a sense of identity and who no longer function as members of society.

I am not forgetting the tourist, but remember that a chance meeting between him and a distinguished member of our city dressed in shabby clothes, reeking of liquor, and falling into him, will offer more insight into what type of a community we are than would a hundred gold-lined sidewalks.

I am dismayed that many locals do not make the connection between "that smelly drunk lying sprawled in the doorway," and a real person.

I would like to ask a favor of San Francisco — look a little deeper, notice the people the next time you are downtown. The wino sleeping it off, the old woman rumaging through trash, a neglected child wandering through the streets; they are all part of it.

These vagabonds have real feelings, they have real needs. THEY ARE REAL PEOPLE.

No matter how revolted I often am by what I see, I cannot believe these people live like that by choice.

They need help; they cannot do it themselves.

I do not know the answers, I am not even sure I know exactly what the problem is — neglect, greed, ignorance or what.

But do not be mistaken, I do think there is something very wrong when this is allowed to fester unchecked.

I am not advocating a massive opening of rehabilitation clinics or a wide-ranging series of self-help programs.

I am not naive enough to think that if money is thrown in its direction the problem, and I do think there is a severe problem, will just vanish.

It is not just a matter of finance, it is a matter of conscience, of human society. It is a matter which touches the heart of where our society's values lie.

How can San Francisco be called a "Fair City" when there is decay, crime, and filth in its very center which is so proudly shown off to the rest of the nation.

Stephen Lewis is a native of San Francisco who views the changing city of the late Seventies with "interest."

EDITORIAL

Market Street eyesore

There is a major Market Street building at the corner of Fifth Street which has been empty for nearly seven years.

The Progress believes something should be done with the building which used to house J.C. Penney's downtown store.

As an empty building it is an eyesore, and detracts from appearance the Market Street merchants hoped to achieve after the street's renovation.

The building is owned by Robert Lurie, co-owner of the Giants Baseball team.

The assessed value of the land is $2.3 million and the assessed value of the building is $118,000. Other than the fact the building is vacant, it appears it may be undervalued. The land and building combined produced about $71,000 property tax for the City and County of San Francisco during the 1977-78 fiscal year.

Had the building been occupied by a retail firm it would have produced more revenue for the City — higher value for the building and a share of the sales tax generated by the retail operation.

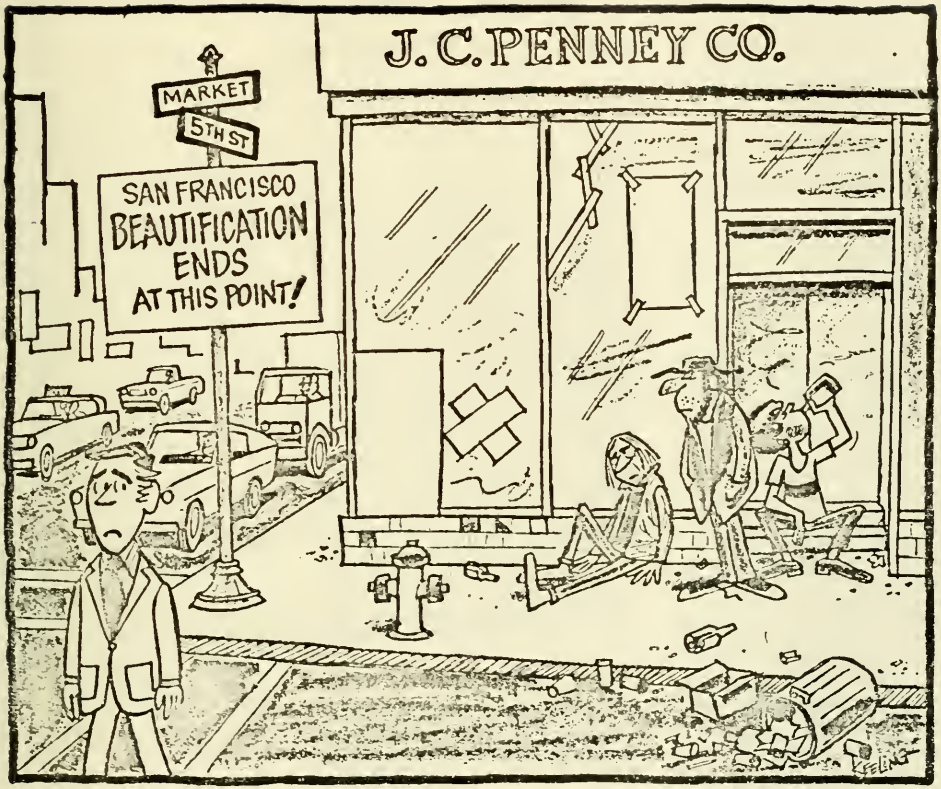
But more than the cash value to the City there is an intrinsic value which is being lost as long as the building remains vacant. That is the demoralization shoppers and businessmen feel by the presence of an unoccupied building. Visitors to fair San Francisco might well wonder if the City's commercial heart is eroding into financial decay. It certainly doesn't help the confidence of other would-be investors in the City's economic development.

The Progress has heard tales that this company or that company has expressed an interest in the building from time to time. But nothing has materialized. A scheme to develop the entire block into a world trade center has even been proposed but apparently few investors have expressed interest.

There is no apparent evidence that the owner has made a concerted effort to find a tenant or to sell the building for other development. He should be encouraged to do so.

One might think that with the losses the Giants have taken in the past two years an additional tax write-off would not be necessary.

What about it, Bob Lurie, how long will the Fifth and Market Street building sit empty? Can we have your help to make a strong downtown San Francisco?


J. C. PENNEY CO.
MARKET
5TH ST
SAN FRANCISCO
BEAUTIFICATION
ENDS
AT THIS POINT!
KELLING

City voices

Renaissance on Powell Street

By Haig G. Mardikian

A refreshing breeze of change is oving through San Francisco and I want be a part of it. If you cannot see it then I ould like to describe it for you.

I see a Bob Lurie who has ended a riod of sports despair by bringing us an citing era of Giants baseball at Candlesck Park. He has created an emotional mosphere where we now watch the ants and savor the joy of winning and ffer the hate of losing.

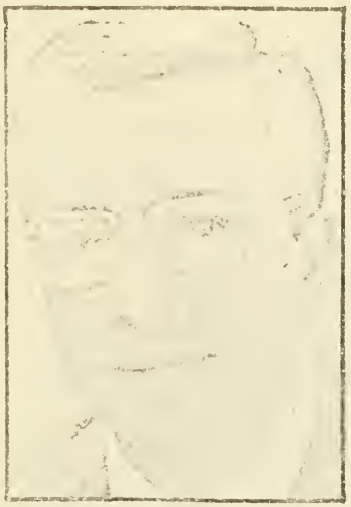
The frustrating years of defeat with e 49ers football team seem to be ending d I see the new owner, young Edward Bartolo Jr., relentlessly building a new am. I see the Golden Gaters and their citing tennis matches and I see the owth of professional soccer in this area.

I look at our downtown and see an precedented construction boom, with buildings going up in the last 10 years d a projection of 3.5 million square feet new office space scheduled by 1989.

I see a unique Transamerica Tower ilt in a climate of non-growth and coming one of the world's most photoraphed buildings. I see the young Chen others plowing ahead with the new pparel Mart and I see a renovated ownHouse Hotel proving for the second me, along with the Fox Plaza, that people ill rent apartments on Market Street.

I see the Yerba Buena Center finally oving from the dream to the reality age and Warren Simmons ready to open s dynamic North Point Pier project. I e two new buildings, one a unique exagonal shape, being built with the troduction of Canadian money. I see a anley Herzstein promoting with his own me and money a renovation program for e middle of Market Street.

I see a new Market Street with its ees and plazas and outdoor concerts in alhdie Plaza by Sharon de Yordo; a assical looking and active Crocker Plaza match anything in Europe, a fascinatg Embarcadero Center and our thriving



Haig G. Mardikian, a native San Franciscan, is a graduate of the Harvard University Business School. He is managing director of Mardikian Enterprises and the Omar Khayyam Restaurant.

downtown hotels.

I look at Third and Fourth streets, south of Market, and see a once depressed area slowly being rebuilt by active young men into an area of attractive restaurants and office buildings.

However, when I look at downtown Powell Street, I must admit to moments of despair.

Here, then, lies a true challenge — to renovate downtown Powell Street. It is an activity in which I am eager to partake along with other businessmen in the area.

My eagerness stems not inconsequentially from the fact that I consider downtown Powell Street to be an integral part of my heritage.

In 1922, my father, George Mardikian, came to San Francisco as a penniless immigrant. He got his first job as a dishwasher at what was at that time a famous speakeasy called Coffee Dan's, at the corner of Powell and O'Farrell. This same location today houses the world-famous restaurant founded by my father in 1933 called Omar Khayyam's.

So, as you can see, for over half a century my family has been connected with downtown Powell Street. As such, its situation is of personal concern to me.

It is interesting to note that the '20s and '30s saw Powell Street reach its present-day look, with the cable car turntable attracting tourists and song writers.

At the time my father opened Omar Khayyam's, the street's most dominant influences were the St. Francis Hotel and the Press Club, then located on Powell. Old-timers will recall that in those days the street was the center of San Francisco's night life, with the old Orpheum, Alcazar and Fisher theaters.

During the 1945 international conference in San Francisco that gave birth to the United Nations, my father was in charge of feeding the visiting delegates. It was an exciting time for The City and for Powell Street, as foreign dignitaries from many lands visited Omar Khayyam's and other downtown places. At the height of these activities, which I saw as I was growing up, Powell Street was one of the brightest spots in town.

Regretfully, however, the late '50s and '60s saw the downtown Powell Street area begin to fade. City leaders began to treat the area with benign neglect. An attitude developed that seemed tacitly to accept that Powell Street was to become part of the Tenderloin.

This image of downtown Powell Street must change so that San Franciscans and visitors alike can be attracted ence again and take pride in the core area of "The City that knows how."

There is no question in my mind that the renaissance of the downtown Powell Street area is at hand. Dramatic changes lie ahead and I look forward to being a part of this resurgence and doing my share of the changing.

Free Concerts

Hallidie Plaza Rocks at Noon

"Real civilized," pronounced Amy Allison yesterday as she emerged from the Powell street BART station and found a noontime concert in Hallidie Plaza.

Allison, a 20-year-old student at Oberlin College, had just arrived from New York by way of Berkeley and she had other good words for the concert: "It reminds me a little of New York."

Yesterday's musical offering was the amplified reverberation of Nautilus, a three-piece U.S. Navy country-rock bank, but today there will be jazz and tomorrow tea-dancing.

The concerts, held every Wednesday, Thursday and Friday are part of the People in Plazas summer musical program put together by the Market Street Development Project.

Despite the giant decibel level created by the exuberant Nautilus, yesterday's concert was as genteel as a performance by the San Francisco Symphony.

"We had 45 concerts last year," said Sharon deZorda, who puts them together, "and this year we've got 50 scheduled and we haven't had one single solitary speck of problems at all."

About 100 people listened politely in the plaza itself and another 100 leaned over the railing on Market street, but nobody danced.

"People don't dance to rock," deZorda said. "They dance to every-single thing else. I can't figure it out."

Some swayed, though, like 23-year-old Shelley Purdy of Rutland, Vt. She had stopped to listen on her way to catch a cable car with her companion, Rich Harwood of Palo Alto.

"I've been to all sorts of big cities and this is the only one that's got any sort of decent entertainment on the streets," said Harwood.

"I'm from Philadelphia," said Liz Phillips. "When they have free concerts, they just have these terrible, dinky little bands."

Like many in the crowd, Phillips was a passerby. Others, like a 70-year-old woman who identified herself only as "one of the girls at Gensler-Lee jewelry company," were on their lunch hours.

The Navy band, Nautilis, drew a big crowd

"I like music, face it," said the Gensler-Lee girl. "It's a little hard on the eardrums, but then I think what the heck. It's hard to believe three pieces could make all that noise, though."

Carol Kelly, a 36-year-old travel agent, was there because she is between jobs and had a little free time, for once.

She liked the crowd as well as the music. "It's like reading the paper to come here and watch the people, if you're into sociology."

As for Nautilus itself, it was making its maiden voyage.

"This is the first time this group has played anything at all," said Marlon Ragsdale, its leader and electric bass player. "We've only had three rehearsals since the last time we quit practicing five months ago."

But it "went terrific," Ragsdale said. "We had a lot of crowd that didn't leave the whole time."

Almost as soon as the band stopped playing, another show started. A flute player with a bird on his shoulder began piping Irish melodies.

NEWS RELEASE

BART

U-125

FOR IMMEDIATE RELEASE

BART TO BEGIN REGULAR SUNDAY SERVICE

BART, this Sunday, July 2, will begin regular Sunday operations, bringing the District in line with its long-term goal of providing full seven-day a week service.

Service hours for Sunday will be from 9 a.m. to midnight at 20-minute intervals over two routes -- Concord/Daly City and Richmond/Fremont. All train to train transfers may be made at the MacArthur, 19th Street or 12th Street City Center Stations in Oakland.

BART began moving toward full weekend service with the startup of regular Saturday operations on January 7 of this year. This Saturday the transit district will advance hours of operation to 6 a.m. from the current 9 a.m. to midnight schedule in order to accommodate early Saturday morning commuters.

Coinciding with the startup of Sunday service will be BART Express Bus service which connects several East Bay stations with outlying areas in Alameda and Contra Costa counties. Also Oakland Air BART shuttle service which provides transportation between BART's Coliseum Station and the airport will also be operating from 8:30 a.m. to midnight.

- MORE -

Also, in July, BART will provide its riders with another first -- printed service schedules. The schedules will be followed all day Sundays and Monday through Saturday evenings (7 p.m. to closing), allowing Sunday and evening BART riders to plan their trips within convenient and predictable time frames.

The printed train timetables will be available in all BART stations by the end of next week. However, if you need a schedule sooner you can obtain one by calling BART's Passenger Service Office at 465-4100 and one will be mailed to you.

For immediate information on exact times for your trip dial the local BART Information Center in your area:

San Francisco/Daly City	788-BART
South San Francisco/San Bruno	873-BART
Fremont/Union City	793-BART
Hayward/San Leandro	783-BART
Oakland/Berkeley/Orinda	465-BART
Richmond/El Cerrito	236-BART
Lafayette/Concord	933-BART
Livermore/Pleasanton	462-BART
Antioch/Pittsburg	754-BART

# # #

June 29, 1978

Mike Healy, Manager
Office of Public Information

Contact: Gloria McCall
Office of Public Information

San Francisco Chronicle 5
★ Fri., June 30, 1978

BART's Manager to Quit— Disappointed With System

By Ed Dongery

BART general manager Frank C. Herringer will retire at the end of the year, he announced yesterday, partly because "the system will never achieve the promises made in 1962."

Herringer said he was not resigning because of potential hardships caused by the passage of Proposition 13, the Jarvis-Gann initiative, or because of pressure by the transit system's directors.

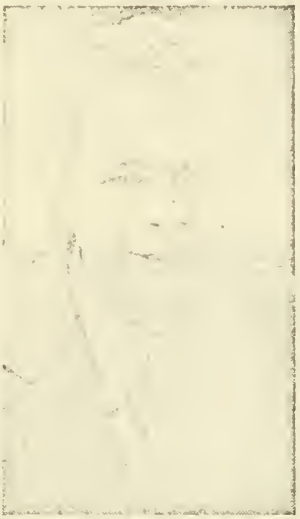
His announcement seemed to come as a complete surprise to the directors, who were quick to praise him for his accomplishments.

Herringer said he was making the announcement early to give the board plenty of time to look for a successor.

He said he had come to realize there "will never be trains every 90 seconds and a seat for every passenger" as originally promised.

His chief frustration, he said, is that "the system will never achieve the promises made in 1962 (when the system was launched) and the people will be disappointed. They will never realize the potential that was once promised them."

If he continued with the job, Herringer said, "I might become bored a year down the road."



FRANK HERRINGER
Praise from directors

The 35-year-old general manager, who makes an annual salary of $68,500, said he had been considering the resignation for six months and has had many job offers that he has turned down.

His next job, he said, will "undoubtedly" be in the private sector.

Herringer came to BART in 1975 after serving in Washington for two years as chief of the U.S. Urban Mass Transportation Administration.

At that time Elmer Cooper, then-vice president of the BART board, called him "absolutely the top man in the industry."

Yesterday, board president Harvey Glasser noted that during Herringer's three-year tenure, the system's hours of service have been expanded 75 percent and the proportion of ready cars each day has nearly doubled while the failure rate of cars in service has been reduced by more than one half.

"As I look back on the chaotic state that BART was in when Herringer arrived and compare that to the situation today, I am astounded at the progress we have made," Glasser said.

"His performance and impact indicate clearly the importance of attracting first-rate management to complex entities like BART," he added.

Amplification

Editor — The headline on your June 30 story concerning my resignation as General Manager of BART may have left some of your readers with an erroneous impression that I would like to correct.

I did not decide to resign because of any "disappointment" with the system, as the headline implied. In response to a reporter's question, I did say that probably my greatest disappointment in my three years at BART was the realization that there was an apparently irreconcilable gap between the expectations for BART, and the realistic potential performance of the system. I recognized that situation shortly after I arrived in 1975, and as a result we restructured our goals and objective to reflect achievable performance, rather than basing them on the extravagant promises of 15 years ago.

BART is not and will never be the panacea that the people of San Francisco were told it would be. However, that should not obscure the fact that BART is a vital link in the Bay Area's excellent transportation network, and one of the many factors that ensure that the San Francisco Bay Area is and will continue to be an extremely pleasant place in which to live and work.

FRANK C. HERRINGER
General Manager

30 JUNE 1978

BART NOW RUNS SUNDAYS.

With our new Sunday Service, BART's now the perfect way to get around the Bay for weekend recreation. Along the 71 mile system you'll find plenty of nearby places where you can picnic, swim, jog, row a boat, ride a bike, take a hike or just relax and enjoy yourself.

First evenings, then Saturday Service, now Sunday Service. BART's got a lot going for families in the Bay Area. The next time you're looking for something to do on Sunday, why not take the Sunday BART?

BART RUNS MONDAY THRU SATURDAY, 6 AM 'TIL MIDNIGHT. SUNDAY, 9 AM 'TIL MIDNIGHT.

JULY 1978

market street development project
70 MARKET STREET SAN FRANCISCO, 94102 • 362-2500

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PEOPLE IN PLAZAS

PEOPLE IN PLAZAS Noon Concerts will continue each Wednesday, Thursday and Friday in Hallidie Plaza at Powell and Market Streets, from 12:00 Noon to 1:00 pm, weather permitting. The schedule for July is:

Wednesday, July 5	OCEAN EXPRESS (10 pc. Navy Disco Band)
Thursday, July 6	MARIACHI CONTINENTAL (6 pc. traditional Mexican music)
Friday, July 7	MARK MURPHY and TRIO (Jazz singer)
Wednesday, July 12	WAVE LENGTH (18 pc. Navy swing band)
Thursday, July 13	LIFE IS COLOR (5 pc. jazz band)
Friday, July 14	ROYAL SOCIETY JAZZ ORCHESTRA (12 pc. hot 1920's dance band)
Wednesday, July 19	NAUTILIS (10 pc. Navy Country-Rock)
Thursday, July 20	TINKABA AFRICANS (10 member Interpretive Dance Group)
Friday, July 21	DICK CREST ORCHESTRA (12 pc. pop band)
Wednesday, July 26	NAVY BAND SAN FRANCISCO (18 pc. concert band)
Thursday, July 27	6th ARMY BAND (17 pc. swing and jazz)
Friday, July 28	STALLION (5 pc. 50's and 60's rock)

CONCERTS SPONSORED BY WOOLWORTH'S and MUSIC PERFORMANCE TRUST FUND - MUSICIANS UNION LOCAL 6

San Francisco Chronicle
Sat., July 1, 1978

Tea Dancers Two-Step At S.F.'s Hallidie Plaza

By Michael Grieg

Tea dancing, the new old craze of swinging and swaying to tappable rhythms, came to the outdoors of Hallidie Plaza for the first time yesterday.

Tourists heading for the cable cars at Market and Powell streets as well as roontime brown-baggers took advantage of the free "People in Plazas" concert to two-step to such golden oldies as "Moonlight and Roses" and "Doing the Uptown Lowdown."

"Isn't it great?" said veteran musician Peter Bury who led the 15-piece San Francisco Tea Toasters in a musical salute to such San Francisco bandleaders and composers of the '30s as John Wolohan, Ben Black, Ben Pollack and Anson Weeks.

"Those were the times when all the hotels had orchestras. There were lots of jobs for musicians and lots of fun for those who liked to dance," Bury said.

It certainly seemed like good old-fashioned fun yesterday as radio old-timer Charles Milton Clark, announcing the concert live for radio station KMPX-FM, set the tone for the first of a biweekly series of tea dance concerts.

"From Hallidie Plaza in beautiful San Francisco," he intoned in the traditional way of old-time announcers, "we bring you our salute to that wonderful dancing era. . . . We begin to the music of 'Remembering,' originated by San Francisco's own Duncan Sisters. . . ."

Wasting no time, a visiting couple from Australia glided across the brick dance floor.

"It's our last night in San Francisco," said George Harmin, 57, after leading his wife, Jean, in a foxtrot.

"This is such a nice and romantic sendoff. Of course, we don't call it tea dancing in Australia. It's just 'old-time,' that's all. But it's nice, whatever you call it."

Most of the musicians, who now perform teatime music for dancing at the Hyatt Regency, began their careers with Anson Weeks when he conducted in the '30s for dinner dansants at the Peacock Room of the Mark.

Sharon de Zordo, coordinator for the "People in Plazas" concerts, said the sponsors — Citizens Savings and Loan Association and the Musicians Union — decided to feature the dancing after couples began it on their own at the outdoor programs.

"We had one lady in her 90s from Nebraska discoing with her son," said de Zordo. "There's one old man who comes to our Wednesday-through-Friday concerts and holds up a sign reading 'Do you want to dance?' He gets 25-year-old partners."

Dancin' at the Plaza

Progress photo Don Ivers

Obviously, it's not a hotel. The scene is Hallidie Plaza at Powell and Market, where lunch-hour visitors are welcome to dance to the music of bands provided by Citizens Savings & Loan and the Musicians Union. In San Francisco, it's part of a project to make the City's main stem more attractive.

2 BART Unionists Returning to Jail

14 July 1978

Two leaders of the BART Police Officers Association, Eugene Jennings and Jack Strand, were ordered back to jail yesterday to finish contempt-of-court sentences that were imposed last September by Alameda County Superior Court Judge William J. Hayes.

The two were found in contempt after they failed to order their striking members back to work despite a court order to do so.

Yesterday, after the last of their appeals was rejected, an angry Judge Hayes ordered the bailiff to return them to Alameda County Jail.

"These men are being punished because they gave the public the impression that they were law unto themselves," the judge said as he denied their attorney's request that they finish their terms with weekend-only jail time.

Jennings, who was president of the union when it staged a two-week strike against the transit district last fall, must serve the remaining 11 days of a 15-day sentence. His colleague, Strand, who is now president of the association, must serve the remaining 16 days of his 20-day sentence.

The two had been temporarily released by the State Court of Appeal after serving four days of their sentences so they could be free while they appealed Judge Hayes' order.

But in the interim their appeals have been unsuccessful before both the Appeal Court and the State Supreme Court.

BART Aide Found Dead On Sailboat

21 July 1978

Richard Shephard, district secretary for BART, was found dead at 1:30 a.m. yesterday in the cabin of his sailboat, the Black Bart, at the Corinthian Yacht Harbor in Tiburon.

The Marin county coroner's office said it was checking the possibility that Shephard, who was found fully dressed in a business suit at a table in the cabin, may have died of a heart attack.

Shephard, one of the original members of the BART staff, joined the system in 1959 as an administrative assistant.

He lived with his second wife, K. Barron, in San Francisco.

BART Draws Big Crowd on Sunday Run

BART began regular Sunday service yesterday and thousands of Bay Area residents took advantage of it.

Standing-room-only was reported on midday trains from the East Bay to San Francisco. Many patrons also used the free BART shuttle service from the 12th street Oakland City Center station to the day-long Fourth of July festivities held at Jack London Square.

A BART attendant at the Powell street station in San Francisco called the service "definitely a success."

Station agent Cary Carolson at Oakland City Center agreed, but attributed much of the business to "the novelty attached" to Sunday service.

By 9 p.m., 27,782 persons had ridden BART. A spokesman estimated the day's patronage at 30,000.

Bicycles are allowed on BART weekends with either a regular BART bike permit or a "one-time" pass that can be obtained from a station agent upon entering the system.

Sunday BART service is from 9 a.m. to midnight on the two operating routes, Concord-Daly City and Richmond-Fremont, with a transfer connection between the two at the Oakland City Center station.

Sunday trains are scheduled to operate at 20-minute intervals, slightly less often than Saturday service (every 15 minutes) and weekdays (every 12 minutes) but equivalent to scheduled runs on weekday nights.

UN colors good

Editor:

In the past, I fought the fountain at The United Nations Plaza — which I still feel is neither a credit to this City nor the World Assembly for which it was named — but, I must admit, that blue and white symbol of peace — the flag of the United Nations — looks very good there — if not inspiring — flowing in the wind along with the banner of this nation.

Since it is so beautiful, I only regret that it is not displayed more often in the City of its birth. Our participation in its initial organization, time shall prove, is something of which no one need be ashamed.

Robert Downing-Olsin,
Chairman of the Board,
The United Nations
Charter Revision Committee

Crazy-quilt scene at Powell and Market

By Fred A. Nuti

In my time I have traveled to many cities and lands, but nowhere have I seen anything that matches what can be seen daily at the intersection of Powell and Market streets.

At this location you can witness a kaleidoscope of human behavior, with a crazy-quilt pattern of characters surely unlike anything else on the face of the earth.

Since 1964, when I came here to the 1 Powell St. branch of the Bank of America, I have had the opportunity to observe and study interesting sights at the cable-car turntable area where shoppers, businessmen, commuters, tourists, bums, beggars and sidewalk performers mix daily.

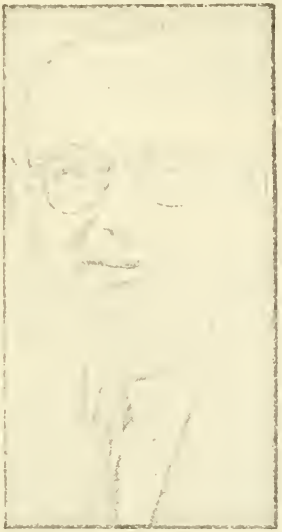
"Repent!" screamed a woman at me one day. "Jesus is your salvation!" I was taken aback but continued ou my way. "Hallelujah!" I heard her yell as I moved on.

Another time I saw a grizzled little man in white sneakers carrying a huge sign urging: "America, come back to God!"

Over a period of time I became used to a variety of sidewalk preachers — a social phenomenon in itself. They scream, shout and pray — roaring out their message without embarrassment. Most say the Lord is inside them, asking them to spread God's word to sinners who are recklessly wandering down the hazardous road to hell.

But all the unusual characters are not religious. One day I spotted a fellow with a sign advising one and all of his interest in finding a bride. Another young man with a medical case offered on-the-spot blood pressure readings for $1. One lean, muscular young man would practice yoga with a sign reading: "Free yoga exhibit — for a smile or your loose change."

At one time an elderly woman with her dog would park at the intersection with a shopping cart filled to overflowing with her possessions. Another elderly woman would sit on a camper's stool, humming a tune and methodically chipping away at the sidewalk with a hammer, until moved by police.



Fred A. Nuti

Fred A. Nuti is vice president and manager of the Day and Night Office of the Bank of America at 1 Powell St. He also is active in downtown civic events.

Add to this the musicians, ranging from the serious to the ridiculous. At times the musicians are joined by a variety of other entertainers — jugglers, acrobats, mimes, what have you.

There also is an undefined group of street vendors, which proliferates with the warm weather and the holiday seasons.

Powell and Market has always been a descriptive locale. In the 1860s it was where something called "The Line" was started, a promenade every afternoon of all The City's beauties.

In 1875, Elias Jackson "Lucky" Baldwin bought the corner lot of what is now the Flood Building to build his swanky Baldwin Hotel and Theatre Society.

At the turn of the century, the ladies of the evening moved into what is now the Tenderloin, and the character of Powell and Market moved into its modern setting.

Because it was the cable-car terminus, it also attracted crowds of tourists and the inevitable hucksters. The increasing retail activity brought scores of shoppers. Excellent restaurants were a great source of pride for years.

After World War II we got the modern day sidewalk preacher when the courts ruled that the noisy salvationists were protected by the constitutional right to freedom of speech. At one time I used to counter this argument with a question on the rights of pedestrians to walk freely without harassment or loud noise. That kind of logic has long been drowned out by a cacophony of other advocates of all kinds.

The turbulent 1960s brought the rest of the characters that you see today at Powell and Market, and indelibly marked the area as a fit study site for any sociologist.

The inevitable petty thief was a part of the scene as were pickpockets who often were caught by undercover police acting as tourists. The recent change that has tourists wait in line for the cable car, instead of jostling their way to a seat, seems to have discouraged pickpockets.

I have been amazed at the patience of tourists who wait in line for the cable car, even in the rain. I am further intrigued by the number of cameras; surely this spot must be one of the most photographed in the country.

There were times during the period of BART construction, and the building of Hallidie Plaza, that we saw a new phase of activity. At times I would despair of how business was being discouraged and debris and construction became a way of life.

Later I began to appreciate it once more. The construction was ended and then came the Visitors Information Center, noontime concerts by Sharon deZordo in Hallidie Plaza, nice people eating their lunch outdoors.

Now when I look around at Powell and Market, and the sun is shining, I marvel at it all — how the City of St. Francis can absorb all this and yet be so great.

BART's Sunday:

S.F. EXAMINER Mon., July 10, 1978

By John Jacobs

IT WAS AN itinerary perfectly suited for BART's new schedule.

At 9 a.m. Saturday Ron Moore, 34, wearing a cyclist's regalia of shorts, racing gloves, a crash helment and tiny rear-view mirrors attached to his glasses, walked his bicycle onto a BART train in Oakland, got off at San Francisco's Embarcadero station and rode to the Ferry Building, where he caught the 11 a.m. boat to · Larkspur.

He then pedaled 35 miles out to Point Reyes, where he arrived about 4:30 p.m. and spent the night at the American Youth Hostel.

Yesterday, retracing his route with only a few variations and taking advantage of BART's new Sunday service, Moore returned.

All with the help of the new BART schedule, right?

Nope, said Moore. He'd heard about the recently published timetable hut, like many other Sunday riders, hadn't used it for his weekend outing.

Moore would have made the trip without the new Sunday service, he says, but BART has made it easier now that he doesn't have to unpack his bike and carry it on the bus.

"It's a restful ride and it's more convenient because I can use the elevators," Moore said. "There are just more possibilities with BART."

Many people besides Moore seemed to be enjoying those possibilities yesterday.

Commuters who work in The City on Sundays, families out "joy-riding" as one station agent put it, folks coming downtown to shop, see friends or just wander around.

To make it easier, BART printed a new schedule for weekend and evening service. And while cynics might argue that a printed schedule has as much relevance to BART as celibacy does to a Tenderloin hooker, an Examiner survey over the past week has shown — for BART at least — a remarkable ability to conform with the schedule.

Last Wednesday evening, for example, the Daly City-Concord trains, observed at the Powell St. Station, were late by an average of only three minutes. And the 7:03 train to Concord — put this in a time capsule, BART critics — arrived at 7:03.

The next night the average was about the same, although the 8:43 train to Daly City came in at 8:54.

In the East Bay it was much the same. Trains observed at the 12th Street Station in downtown Oakland Thursday night also averaged three to four minutes late, with a few arriving on schedule.

But yesterday, BART's second day of Sunday service, the record wasn't quite as good. The 5:23 train to Concord didn't pull into the station until 5:39, although that's still considerably better than the long delays sometimes experienced during mid-week rush hour.

"Our goal," said BART's Mike Healy, "is to meet the schedule exactly, (but) the schedule has built into it a minute or two variance ... what is acceptable is meeting that schedule 90 percent of the time."

Healy said BART printed 200,000 evening and Sunday schedules at a cost of about $6,000 and may eventually print daily schedules. But first, he said, BART wants to meet the schedules it has, and wouldn't, in any case, print a daily timetable until after the direct Richmond-Daly City line starts operating this fall. Healy said the daily trains run often enough that the daily schedule may not be necessary.

"Our weekend daytime headways are very close," he said. "Twelve and six minutes in some lines. Waiting time on the platform is not very much anyway. The printed schedule is designed to aid people ... so people can plan and reduce waiting time when they have 20 minutes between trains."

But most people on the trains yesterday didn't know the schedules exist.

"I wonder if the schedule takes into account that something goes wrong on one out of every three trains I'm on," said Schatzi Goodman, 22, who works at The Emporium on Sundays. Yesterday she was pleased.

"Sunday service is safer," she said. "Otherwise I'd have to wait an hour for the bus. It's much more pleasant and it helps me unwind after the day."

As she talked, the Concord train was going through the tube under the Bay. One car was completely full, and 35 to 40 people were standing. Many were balancing shopping bags from downtown department stores.

Shirley Venson, a 19-year-old secretary from El Cerrito, was working downtown yesterday and riding the Sunday train for the first time.

"Today I figured I would take BART and relax," she said. "Driving in is too expensive, and for people who have to go a long distance, BART is much quicker."

Tom Richardson, a BART station agent at McArthur Station, described the day as "uneventful, except for the normal station delays."

He said he got a number of requests for the schedules. "There's never been one before," he said, "and people are impressed. Now they'll know within a reasonable period when the train will come."

Richardson, 36, is about to be laid off, however, partly because of Proposition 13 budget cutbacks, and partly because of the new service.

"Regular customers tell me they'd rather have no weekend service if they can have good regular service during the week," he said. "I'm directly affected because they say we'll have more service, but we'll actually have less because there will be less people to provide it. I'm not bitter, though, and a lot of people are really pleased with the new service."

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EXECUTIVE DIRECTOR
BERNARD AVERBUCH

ASSISTANT DIRECTOR
AARON deZORDO

MINUTES OF MEETING OF MSDP
TUESDAY, JULY 11, 1978

Dr. Carolyn Biesiadecki, Director of the Downtown Community College District, spoke to the board on the scheduled opening of the new Community College at Fourth and Mission Streets. Classes are due to begin in February and Dr. Biesiadecki said she wished to contact all interested persons in the downtown business community to advise them of various courses to be offered.

The eight-story building, first of its kind to be built in any downtown location in California, will contain 86,000 square feet of space. It will provide 43 classrooms, 6 teaching laboratories, a library, food training kitchen and offices. At full 24 hour service, there will be some 10,000 students per day. There will also be credit and credit-free courses, according to demand.

She also spoke of on-the-job classes as well as teaching of English as a second language.

President Albert S. Samuels, Jr., reported on a front page story in the Jewish Bulletin reporting on the sale of Nazi armbands in the F.W. Woolworth store in one of the concession sections. Samuels reported of his visit with Executive Director Bernard Averbuch to William LeFevre who reported that two armbands had been on display and they were ordered removed and not sold anymore. Samuels and Averbuch then visited the editor of the Bulletin and reported this information. They also read a statement of denial by LeFevre which would be available for any queries.

Averbuch read a letter from Robert Wilhelm of the St. Francis Hotel to Supervisor Ella Hill Hutch asking for passage of a proposed ordinance to regulate sidewalk news racks. He also showed the Board the decision of the State Supreme Court in 1977 on a similar ordinance in Los Angeles. The motion was made, second and passed to approve a letter of support for passage of the legislation here.

There was a report made of the "People in Plazas" concerts in Hallidie Plaza and copies were shown of the various news stories on the concerts in the Examiner, Chronicle and Progress. Further, on June 30, radio station KMPX-FM did a live remote broadcast from Hallidie Plaza with the San Francisco Tea Toasters dance band. In addition, Channel 5 filmed a feature for its "Evening Show" program and Channel 4 was preparing a live broadcast for its "Mid-Day Show" of the Royal Society Jazz Orchestra. Sharon deZordo reported on the financial status of the program and some of the future events. There was mention of the United Nations Plaza and a study being made for the possibility of starting concerts there.

There is also an effort by a group called "Eyes and Ears Foundation" which is endorsed by the Mayor and other officials, to place a permanent art display board in the United Nations Plaza.

Averbuch also reported on the proposal of Robert Lackovic of Citizens Savings to campaign against the practice of tossing paper and calendars out the windows on News Years Eve. Various officials have been invited to a meeting on July 19th and a meeting was held with one of the editors of the Examiner to discuss publicity.

There was a summary of the efforts, once again, to have the sidewalks cleaned, the tree grates of Market Street trees cleaned and the street clocks repaired. The report on the non-working valves of the United Nations Plaza Fountain indicated there was no solution in sight at this time.

There was further discussion on the effect of the proposed Muni/Metro turn-around at the foot of Market Street. The concerns are that the newly completed sidewalk area will be torn up again. Further information will be obtained for the next Board meeting in August.

# # #

City voices

Painless Parker, premier pitchman

By George B. Gillin

He was the greatest pitchman of his time. He performed regularly at Powell and Market on the back of a truck and it seems that time has moved backwards and I can hear him now.

He would beat a drum and blow a battered cornet to attract a crowd and then begin:

"My name is Painless Parker. I am the greatest all-round dentist in this world, or the next. Painless Parker is the name, folks, the expert exponent of extraordinary excellence. I can pull out your bad teeth without the slightest bit of pain."

That was back in 1915 and the man was Edgar Randolph Parker, the most flamboyant exponent of advertising the dental profession has ever seen, or hopes to see again. He spent thousands of dollars to advertise himself as "Dr. Painless Parker" in a profession that frowned on advertising.

Dr. Parker, a powerfully built man with a goatee, was to become as familiar a figure on the streets of San Francisco as any personality of his time.

Dr Parker graduated from Philadelphia Dental College, now part of Temple University, and in 1895 went to practice in Brooklyn.

It was here that he first turned to street corner circus methods and a drum and cornet to attract crowds for his brand of painless dentistry. While he was not one of the great dentists of his time, Dr. Parker nevertheless was somewhat of a pioneer in the use of dental anesthetics to promote "painless dentistry."

Business improved to a staggering $5,000 a day and five offices and Dr. Parker decided to retire to a life of leisure, which meant a 300-acre estate in the sunny Santa Clara Valley.

George B. Gillin, a former director of the San Francisco Mint and a former member of the Board of Permit Appeals, is a vice-president of the Sumitomo Bank. He is an octogenarian who was born and raised in San Francisco and has a love of The City's history.

His retirement ended one day when Dr. Parker strolled past Third and Howard streets and listened to an evangelist exhorting a small group of derelicts. The pitchman spark rekindled itself. He moved the sidewalk preacher off his box platform and took over.

"My friends," began Dr. Parker, "I want to tell you that God hates a man who neglects his teeth . . ."

The retirement of Dr. Painless Parker was at an end and the State of California was never to be the same, as far as dentistry was concerned.

In the next few days, Dr. Parker bought a red truck and rigged a mobile dental office on its open back. Daily he drove to Powell and Market, where he lectured the passing throngs on the evils of neglecting their teeth. He would entice a willing victim and pull one of his teeth in a "painless manner," beating the drum extra long to drown out any complainer. Business thrived and Dr. Parker's office at Market and Kearny was humming.

In one historic day, he and his associates yanked out a record 357 teeth. He had them strung in a necklace and exhibited it on his wall. He loved publicity and thrived on it.

The dental association by now was up in arms and flayed the good doctor unmercifully. Dr. Parker relished the fight, as he later explained.

"While the ethicals were howling," he said, "I was running my string of offices up to 21 and grossing over a million dollars a year. Daytimes I was fixing teeth on Market Street and nights I was eating in fancy restaurants and going to the opera. It was the most exciting period of my life."

Not for long. The ethical dentists could no longer tolerate him. The war was on. The dental society pushed through a bill prohibiting the use of dental trade names. He responded by legally changing his name to Dr. Painless Parker. There followed a 10-year legislative struggle that culminated when street dentistry was outlawed in California in 1935.

Finally, the state suspended Dr. Parker's license "for aiding an unlicensed person to practice dentistry, namely the Parker Corporation." Parker countered by leasing his offices to his employees.

Dr. Parker did not get his license back until five years later when his friend, banker A. P. Giannini, interceded on his behalf with Gov. James Rolph.

By the '40s, age and the changing times dimmed Dr. Parker's star. In 1945, Dr. Parker's wife died and he dropped out of much of his activity.

He died in 1952 at the age of 80, quietly and without much publicity.

Once in a while my mind wanders back to those days and it seems I can hear his booming voice:

"You say you have a damning toothache. Folks. I'll tell you what I'm going to do . . ."

Fri., July 21, 1978

How BART looks from a seat in a wheelchair

By Brenda Payton

Nello Bianco, a member of BART's board of directors, is the kind of person who likes to find things out for himself.

His inquisitive nature led him to a ride on BART in a wheelchair which, he says, dramatically demonstrated the problems experienced by the disabled.

Confined in an electric wheelchair, the able-bodied Bianco found that it takes about four times as long for disabled persons to move around the system, and that they are totally dependent on assistance from station agents to operate elevators and the fare gates.

"At the Civic Center station in San Francisco there was a real safety hazard," he said. "The elevators open directly facing the tracks with only a short guard rail between the passenger and the path of the train. When I got out I didn't dare move the wheelchair because a train was coming. It was terrifying," he said.

That wasn't the only problem he encountered. At the MacArthur Station in Oakland, after waiting outside for a station agent to operate the elevator, Bianco got stuck in the elevator.

"I waited seven or eight minutes, then I get worried. I pushed the emergency alarm and waited some more but there was still no response," he said. "After about 20 minutes I pushed the fire alarm that opened the doors. But no one ever responded to the alarm. That's a real safety problem."

Bianco and his escort, Jane Jackson, who is disabled, were to meet Dennis Alamasy at the El Cerrito Del Norte station, but because of Jarvis-Gann cutbacks there was no station agent on duty to operate the elevator or the fare gates.

'No one ever responded to the alarm'

Almasy had to ride up the escalator in his wheelchair and eventually was forced to pull an emergency switch that cut the power to the third rail, stopping the trains and calling attention to their plight, to get out of the station.

While he was waiting, Bianco said he observed total chaos at the station. Patrons couldn't work the ticket machines and a number jumped the gates.

As a result of Bianco's observations and numerous other complaints, Frank Herringer, general manager of BART, yesterday rehired 20 of 26 station agents who had been laid off. Twelve stations that were left unmanned were restaffed.

Bianco said the experience reinforced his opposition to the remotely staffed stations BART plans to implement. The stations would be monitored by cameras and would not have station agents on hand. Representatives of the disabled and elderly have protested the project, saying it would make it dangerous for them to use the system.

Although Bianco approved BART's application for funds for the project because it was coupled with other grants, he said that in the future he will not only oppose remotely staffed stations, but will work to have station agents reinstated at the three stations already converted to the system. Currently the El Cerrito, North Berkeley and Ashby stations are monitored by cameras.

Bianco, son of an Italian immigrant, owns a family deli and liquor store, the Cupi Deli, at the corner of 23rd Street and Visalia in Richmond. He said he learned the business by working in his father's grocery store in North Richmond, where he grew up during the Depression.

Perched on a foot ladder in the deli's kitchen, Bianco seemed much more at ease than he does at the meetings of the directors.

Bianco pointed out nearby newspaper clippings about him and commendations he has received. "The one I'm most proud of is a commendation from the Contra Costa County Mayor's Conference for service that all public officials should aspire to. That's the only time in history it's given such an award," Bianco said.

A father of three and the grandfather of one, the 49-year-old Bianco has served on the Richmond City Council and has been on the BART board longer than any other member.

Although he faces re-election to the board in November, he says he's not worried and that his trip in the wheelchair had nothing to do with his campaign.

"I didn't even know I was going to ride in the wheelchair until I got there," he said. "I had just agreed to accompany Jane to observe the problems."

Bianco said he thinks his experience has changed BART. Herringer has agreed with him that all staff members, police and supervisors should make similar trips.

"The next thing I'm going to do is to enact the role of a blind person riding BART," he said. "You can just imagine their problems are even greater."

NEWSRELEASE

BART

U-141

FOR IMMEDIATE RELEASE

BART FLAGS AT HALF MAST

BART flags are at half mast today, Friday July 21, in rememberance of Richard J. Shephard the District's long-time Secretary who passed away this week.

Mr. Shephard who was 55, had been with BART since 1959 and was one of two original staff members remaining at the district.

As a statutory officer reporting directly to the Board of Directors, Mr. Shephard was responsible for coordinating and recording all board and committee meetings as well as contract bidding procedures, District elections, and the District's permanent record archives.

After joining BART in 1959 as an administrative assistant he was appointed District Secretary by the Board of Directors in 1961.

BART staff members, and directors both past and present will gather for a brief memorial by the fountain at the transit district's headquarters in Oakland at 2:30 p.m. on Monday, July 24.

# # #

July 21, 1978

Mike Healy, Manager
Office of Public Information

Why BART Settled Suit For So Little

By Marcie Rasmussen

BART settled for a fraction of its original $237 million lawsuit against its contractors partly because the defendants would probably have claimed that the system opened prematurely despite warnings from technical experts, a BART official said yesterday.

BART General Manager Frank Herringer, who recently announced his resignation effective December 31, said BART agreed to a settlement of $15 million in cash and $13.7 million in "forgiven" claims by the defendants in countersuits for "a host of reasons."

One of them was that "BART didn't have an open and shut case against the defendants," he said. "We recognized that when we got to court, there would be problems of fixing blame. The defendants were going to claim that there were instances where either BART employees approved what they (the defendants) recommended or there were recommendations that BART ignored."

Herringer said one of the claims would have been that the defendants recommended the system not be opened when it was, in 1972, because further "debugging" was in order.

The claims would have raised a question "whether they were absolved of responsibility. We would have argued they were not," he added.

Three weeks after the system opened, a BART train went off the end of the tracks in Fremont, injuring five persons. The Fremont crash "certainly occurred because of a bug," Herringer said. "Whether that bug would have been discovered by further testing, I really don't know.

"We could have perhaps improved reliability with more testing," he said.

Herringer said the suit was costing BART $3 million a year in legal fees and was "diverting the engineers' attention from fixing the system to helping the lawyers."

The suit was settled tentatively a year ago and the agreement was signed last March, during Herringer's three years as general manager. (B.R. Stokes was in the post when the BART system opened.)

Herringer said the BART board had "one chance in a 100" of winning the amount it had sought in court. "To get what we did was an amazing result," he added.

Asked if the system should have been opened when it did, Herringer said, "It would have been easier to debug it if it hadn't opened then, but I wouldn't presume that the BART board's decision was wrong, because of the financial, public and political pressures at the time to open."

The technical staff was in "internal dispute" over the readiness of the system, he said. "It was generally acknowledged that there had been recommendations that the system shouldn't be opened, and the lawyers recognized this as a problem," he said.

Herringer said he never saw any documents containing the technical advice.

Later, he said the warnings had been made but, for one reason or another, they hadn't been heeded. "The BART management and board chose not to listen."

Another BART spokesman said the dispute over the system's opening was "one issue" involved in the settlement of the suit, which had not yet reached the point where documents were produced. With that phase in the proceedings, "Who knows what you're going to find? Reason prevailed . . . it (the settlement) was a matter of pure pragmatics on both sides."

Environmental Design

A Cluster of Towers That Mar S.F.

By Allan Temko
Architecture Critic

"How to spoil a block and a half of downtown without even trying" is the title of today's feature, folks, co-starring developer Walter Shorenstein and Metropolitan Life, with IBM in a minor role, but basically produced by Bechtel, the folks who helped to bring you BART and the Alaskan pipeline.

The real estate in question is the full block — a big one — bordered by Market, Beale, Mission and Fremont streets, as well as the half-block fronting on Market just across Fremont. Three good-sized office buildings, two of them for Bechtel's own use, have gone up on this valuable property in the past decade, with a fourth tower now under construction which will complete the undertaking, and bring its cost to more than $100 million.

By the 1960s, when Bechtel seems to have purchased most if not all of this land on what was then still the "wrong" side of Market street, the huge engineering and construction firm already was evenly matched with the telephone company as the city's largest employer. Today it is certainly downtown's biggest, with a local staff of 9000.

In the 1960s this labor force, which can expand or contract rapidly according to the economy, was scattered in nondescript loft-buildings; and for convenience, rather than from any desire for architectural glory, it was decided to consolidate most of the headquarters staff in a building at the corner of Mission and Beale streets, the first major office structure to go up in this part of town in the '60s.

It was the start of what has since become a Mission street renaissance, with big — and for the most part very bad — buildings to follow by PG&E, Matson and Southern Pacific.

Economically the Bechtel building might indeed have signaled a rebirth for the blighted area, but architecturally 50 Beale Street — as the dark brown, 23-story aluminum-clad headquarters is called — was stillborn.

Its weakly repetitive curtain wall, with no expressive structural beat at all, but only flimsy, non-structural I-beams running up and down between its bronze-glass windows, is straight out of the grab bag of modernist cliches.

Once, in the hands of the master Mies van der Rohe, this kind of building achieved great power, but here it is deprived even of rudimentary strength; and it goes far to explain why Skidmore, Owings & Merrill, who at their best are excellent "high art" architects, can also describe themselves as "commercial" architects.

What Bechtel could have done here was to provide the city with not only a significant building, but also a park on the order of exquisite garden and glass tower created by SOM for Crown Zellerbach a few blocks away.

Whoever among SOM's design staff perpetrated Bechtel's first building senior design partner Edward Charles Bassett must take the blame, even though the architects were hindered by the engineering mentality of the client obvious in the interior furnishings and a civic stinginess that forbade even a blade of grass at the foot of the building.

It was no accident, when Bechtel went ahead with a second tower, at the corner of Market and Fremont, that SOM's other senior designer, Marc Goldstein, was in charge rather than Bassett. But his problems in some ways were even more vexing because Bechtel, which would occupy only part of the space, had brought in developer Shorenstein, Metropolitan Life, and IBM as equal partners in what was essentially a real estate investment.

Goldstein, who did Mauna Kea Hotel in Hawaii, and was largely responsible for Bank of America World Headquarters turning out as well as it did, must have struggled valiantly with this building, which carries the name of its chief occupant, Metropolitan Life.

Just a short distance away from John Carl Warnecke's hulking Tishman Building further down Market, it seems almost graceful in comparison. But it, too, in basic form, is a real brute, much thicker than it should be for its height of 38 stories, and also too cheaply clad — this time in silver aluminum and gray glass — for a building of this size and importance, financed by great corporations.

To see what could have been achieved in the same idiom, it is necessary only to cross the Bay to Oakland, where SOM's Ordway Building, headquarters of Kaiser Aluminum, went up beside Lake Merritt a short time before Metropolitan Life.

The Kaiser building is a chef-d'oeuvre of reflective silvery architecture, turning a rich crimson at sunset, and becoming almost magical beneath the moon and at dawn.

But such eloquence costs a little extra money, for instance for big sheets of glass, rather than the smaller panes which Bechtel, Shorenstein et al dutifully installed two to a window, separated by a center strip that adds thinness and uncertainty to an already unconvincing skin treatment. Goldstein was able to get certain touches he wanted, such as silver mullions (the verticals between window openings) which are a foot wide, to catch the light, but they are almost poignant in what is otherwise a shallow scheme.

Hence when a third building, 45 Fremont Street, was contemplated, neither Bassett nor Goldstein was on the job, although SOM remained the architects. This new building, a 33-story tower, was exclusively for Bechtel's use. This job was entrusted to associate partner Richard Foster, who had been Bassett's chief assistant on the superb Weyerhaeuser headquarters outside Seattle; and he did an exemplary job in spite of what must have been ruthless cost-cutting, which does not become fully apparent until one ascends from his meticulously finished travertine lobby to the undistinguished upper floors.

Parsimony is obvious enough on the roof, however, where Bechtel— as in its first building, but not in the Metropolitan structure — would not even pay for a parapet to hide the utilities penthouse that stands like an ugly blockhouse atop what is one of the most carefully considered towers of the 1970s.

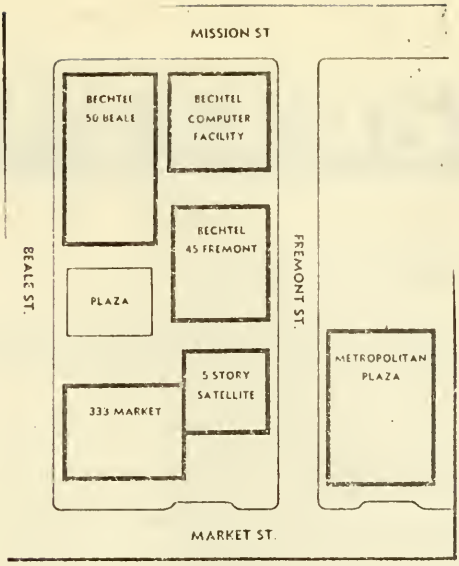
The building is a true "skin" structure, in which the beautifully proportioned ten-foot windows are stretched as tautly as the metal skin, painted a warm beige, between the brilliantly indicated structural bays. Yet this punistic discipline is everywhere enriched by a deftness and grace of line. At the corners, this is softly — but very surprisingly — rounded, so that what in other hands could have been a dull block of 150 by 120 feet, composed of five 30 foot bays on the main facades, and three 40-foot bays on the ends, achieves a completely unexpected poetry.

But this was only half the battle. At ground level, where there should have been a wonderful garden or piazza beside Foster's colonnade, SOM lost. An ideal place for a green civic space would have been at the corner of Fremont and Mission streets, for not even PG&E provided a decent place to sit beside its mammoth Mission street skyscraper. But this location, in the angle between the first and second Bechtel buildings, was taken by a four-story structure crammed with computers and other electronic gear.

SOM struggled with at least two dozen different concepts for gardens and lively social life, including retail stores, beneath these buildings. Because Bechtel is so worried about security, a fenced garden, which could be locked at night was suggested.

In the end, Bechtel settled for the arid little sitting area in the worst part of the block, facing the center of the Beale street frontage, where the sun is almost completely blocked by the two Bechtel towers to the south and west, and the elephantine PG&E tower across the street on the east.

And now this dark, cramped space is being hemmed in completely by the fourth and fifth tower, a joint venture of Bechtel, Shorenstein and Metropolitan Life, which will be a speculative office building called 333 Market.



The block and a half of the $100 million downtown building development

Here, esthetically at least, it looks as if Shorenstein is calling the shots, since SOM, which perhaps could have corrected some of the tawdry confusion at ground level, has been replaced by Los Angeles architects, Gin Wong & Associates, who have almost descended to — or perhaps actually reached — the nadir of design that the developer attained in his Mutual Benefit Life and Union Bank building by Welton Becket, just across Market street.

It is difficult to write about this kind of construction as if it were architecture, in the same way that it is hard to criticize mere writing as literature, but this crass 33-story tower, striped by heavy precast concrete verticals flecked with mica, promises to have the characterless look of innumerable Southern California office buildings that seem to have been bleached by a solar event that did away with any sign of life.

Beside the tower will be a little, five-story satellite building, containing retail shops, restaurants and perhaps a bank at ground level. This was a sop to the city planners, who wanted some activity here that would not cease at 5 p.m. But it all will have the same dull mood as the adjacent tower, unless — to rescue something for the people of San Francisco — the builders even at this late date can trade Gin Wong's design for something humane, unpredictable, even impractical, and filled with joy.

NEWSRELEASE

BART

U-147

FOR IMMEDIATE RELEASE

MERRITT HOSPITAL WILL AGAIN MEASURE YOUR BLOOD PRESSURE AT BART'S 19TH STREET STATION

Members of the public along with BART riders will have another opportunity to have their blood pressure measured free of charge by Merritt Hospital nurses at BART's 19th Street Station in Oakland on Tuesday, August 1, between the hours of 10 a.m. and 6 p.m.

The screening program facilities will be located near the ticket machines at the north end of the station adjacent to the 20th Street entrance.

Since few or no symptoms are associated with hypertension, prompt detection and medical treatment to lower the blood pressure is needed to combat this leading cardiovascular disease, according to hospital officials.

Participants in the screening program will receive free literature and view a special vidiotape on hypertension.

BART provides direct service from Daly City, Concord, Fremont and Richmond to Oakland's 19th Street Station.

# # #

July 28, 1978

Mike Healy, Manager
Office of Public Information

Contact: Gloria McCall
Office of Public Information

NEWSRELEASE

BART

C-146

FOR IMMEDIATE RELEASE

BART GENERAL MANAGER TO TRY SYSTEM IN WHEELCHAIR

BART General Manager Frank C. Herringer this Monday will kick-off a program to acquaint the transit district's top executives with first hand knowledge of how to use the system while in a wheelchair.

Accompanying Herringer on his wheelchair trip through the system, scheduled to begin at 4 p.m. from Lake Merritt Station in Oakland, will be Ms. Jane Jackson, who lives in Oakland, and is a founder and President of the local 504 Committee which deals with the rights of handicapped persons under the Federal Rehabilitation Act of 1973.

"The program is to experience the use of the system and whatever problems might be encountered, from the point of view of the handicapped person," Herringer said.

He said the program, suggested by Board member Nello Bianco of Richmond, should help to promote better understanding and sensitivity to the mobility problems of handicapped persons. About 40 of BART's top management staff will participate in the program over a period of time with specific schedules yet to be determined. Wheelchairs for the program are being supplied courtesy of Thrifty Rents in Oakland.

BART is one of the few systems in the world that was designed to be accessible for handicapped persons.

# # #

July 28, 1978

Mike Healy, Manager
Office of Public Information

Dwight Chapin

Service is his middle name

YOU'RE SOMEWHERE in the middle of the South Pacific. Not on an island. In the water.

A Japanese submarine has just ripped holes in your ship, it's sinking and you're holding tight to an airplane tire, so as not to suffer the same fate.

What do you think about? Davy Jones' locker? A bunch of sharks overdue for dinner? Heaven and hell?

Well, if you're Doug Poole, the answer is none of the above. What you think about is public service. That's right, public service. Helping other people if you can live to help yourself.

Now, a plot like that would be too corny even for Frank Capra.

But Poole was a lieutenant on the USS Wasp in 1942 when the Japanese tore it apart, killing 800 men. He did jump off the sinking carrier, swim away from the wreckage and stay afloat seven hours until a rescue ship picked him up. And he really did think about public service more than about losing his life.

"Fear was totally absent," he said. "I'm not sure why. I'm not that brave a person. But the main thing on my mind during that time in the water was if there was a future, how would I handle it?"

Some time during four years of World War II service, Poole said he had decided that "the values the average person places on life are all out of kilter. They're not true values. People have an obligation to give a certain part of their time to helping other people, going beyond their own, selfish self."

POOLE EVEN attached a percentage to the amount of his time he'd donate to public affairs. One-third. And in the three-plus decades since, he's kept that promise to himself, in a lot of places and jobs.

Poole is a South Carolinian with an accent the years have been unable to wipe away. He got a degree in business from USC and, after the war, entered an executive training program at Sak's in Beverly Hills. It wasn't the glamour of the Naval Air Corps. It was the stockroom, at $325 a month.

Poole didn't stay below deck long, however. He moved up quickly in retailing, from Los Angeles to Seattle, Dallas, Cincinnati, Denver and, finally in 1977, to San Francisco, as president and chief executive officer of Roos/Atkins.

In a matter of months, Poole has become one of The City's most influential and innovative businessman ... and citizens.

He's enjoyed a lot of the places he's been — Dallas and Denver, especially — but he says: "I think San Francisco is the greatest city in the world. Why? It has a flavor, it has the scenery, a hundred different things to do at any given time of the day, fine restaurants, a cultural life as good as anywhere, and a warmth that makes a visit here very pleasant.

"I RECOGNIZE the problems. We should clean up Union Square for one thing, get rid of the drunks and the dope pushers. When a tourist comes in and is confronted with those kinds of things, or prostitution, he knows the city isn't being well managed. But most of the problems of San Francisco are correctable problems. They aren't do deeply ingrained they can't be solved."

Poole is much involved with the Apparel Industrial Development Council here. "We're trying," he said, "to put the San Francisco apparel industry back up where it should be. There are literally hundreds of manufacturers here, and when you couple them with the retailers, you're talking about a major industry."

He's also helped come up with the idea of publicizing San Francisco's 202nd birthday by reviving the wearing of boutonnieres, and opened three ticket windows and two restaurants in the Roos/Atkins building.

The ticket windows can be used by almost any volunteer or non-profit group. You might find Poole himself at the restaurant — Papa's — which is next to those windows, since he created a sauce for hot dogs that serve several hundred people a day.

The sauce is secret (since Poole may franchise it at some point) but not much else about the man is. He enjoys visibility as much as activity.

"I like to push and stretch myself," he said. "I get off on moving within a very tight schedule."

He was asked if he'd filled his public service quota yet and he didn't hesitate. "I am, he said, "still interested in taking on some things." Have at him, San Francisco.

William Flynn

Breaking out

THE MOTHER LODE COUNTRY — It does one good to get away from San Francisco every so often.

Continued residence and the experience of fog and sunshine without a break tend to make one a bit provincial. Furthermore, there is a lot to be seen in the Real World Outside.

The Real World Outside does not necessarily have to be another metropolitan center such as New York, Honolulu, London, Paris, or even Orange County in Southern California, although that is a Real Experience.

For me the most pleasurable Real World is the western slope of the Sierra, preferably not higher than 2,500 feet. And to this area the Flynns have been going almost every summer for a number of years.

Here it is different. The air is clear. You look down on the smog. The days are hot. The nights are cool. Stars at night are the sparkling windows of the universe, almost within reach. And the sound is silence but for the murmur of the wind in the pines.

All this is a bit different than the environment of Powell and Market streets, or what you experience at West Portal while waiting for the Muni bus that now substitutes for the M Line.

And it is good for an individual, for there comes a time in every life when there should be less hustle and bustle and more quietness and relaxation.

One of the best features of achieving the calmness of the mountain region is getting there. For the route from the Bay Area takes the seeker of peace and quiet across the lush, level lands of the Sacramento and San Joaquin valleys. Here the soil, the sun, and water produce food for a hungry world.

It is best to travel across the valleys as a passenger in an auto rather than as the driver. For then you can safely look at what Nature has provided in wonderous array.

At this time of year the hills that cradle Highway 81 to Livermore are beige and brown and sometimes pale rust color. In the springtime they are brilliant green but the summer sun steals the color of growth. Yet the surface of those hills is alive. Burned over areas begin to turn brown within two weeks.

Through Manteca and Escalon the traveler to the mountains comes to the flat lands of wine grapes, regularly spaced, manicured and trimmed as the fruit of the vines captures the essence of the sun and the soil as a beverage probably as old as man.

Then the highway begins to climb into the mountains, gently but steadily, and the ridges and the peaks of the High Sierra become more real and distinct. They give a hint from far off of the silence and solitude that they will provide the individual who seeks them and then appreciates.

These mountains and their physical characteristics that provide a unique environment have changed little during the passage of more than a century of time, since gold was discovered in the mill race on the American River by James Wilson Marshall on the twenty fourth day of January, 1848.

The Mother Lode was really the first California. San Francisco only the staging point for an invasion of more than 100,000 persons who arrived during two years to seek their fortunes in the form of golden metallic flakes stolen from the earth.

Few of them found fortunes. Fewer still kept the fortunes they did find. Those who made the "big strikes" were the merchants. They sold the shovels and the picks and the food and the booze, more often than not at fantastic prices. The Mark Hopkins Hotel on San Francisco's Nob Hill is a memorial to one. Stanford University is the memorial to another.

Now, as one travels through the Mother Lode country, from Auburn to Mariposa, there are the time-weathered remains of once flourishing towns that more often than not were cities in their activity and culture.

Mark Twain who, with Bret Harte gives the region a literary heritage, remarked of these settlements:

"You will find it hard to believe there stood at one time a fiercely flourishing little city, of 2,000 or more souls, with its newspaper, fire company, brass band, bank, hotels . . .

". . . halls crammed with tobacco smoke, profanity, and rough-handed men of all nations and colors, with tables heaped with gold — streets crowded and rife with business — town lots worth $400 a foot — labor, laughter, music, swearing, fighting, shooting . . . and now but lifeless, homeless solitude.

"In no other land, in modern times have towns so absolutely died and disappeared, as in the old mining regions of California."

The money seekers came again to this region during the Depression of the Thirties. But mining then was technocracy and the amateurs made but $1.53 a day and could pan for "color" but 86 days in a year.

But the life of the Mother Lode did not end. Today, the region is a destination for tourists who try to return in time to another age — and leave the wealth of modern currency behind for those who have established residency.

But history is not the real treasure of the Mother Lode. That is the solitude, the silence, the sun, the diamond bright stars of the night sky — all a change from the urban culture of San Francisco — but not forever.

After all, San Francisco is where the real action is and the serenity of the mountains is but preparation for the New Beginning in The City. And where else could you experience one of the best things in life — Sharon deZorda's concerts at noon in Halfdie Plaza at Powell and Market?

37 trains per hour stopped at the bridge terminal

By Dick Brill

There are plans afoot to make the Transbay Terminal at First and Mission Street the hub for all bus line travel in and out of the City. Thus the state - built and state - owned terminal may yet regain its former status as a major transportation center reminiscent of an earlier day when it served as depot for the first railway ever to operate directly between Sacramento, Alameda County and San Francisco.

The block - long, three - story building was completed and dedicated in 1939 at a cost of slightly over $2 million (try to duplicate that today). Present at the ceremonies, before a crowd of 5,000 spectators, was an added group of some 1,500 dignitaries from cities all over northern California conveyed there by trains of the Key System and Sacramento Northern Railway. Two six-unit Key System trains loaded with VIPs left 22nd and Broadway in Oakland that brisk January morning, while a Sacramento Northern train, originating in Chico, scooped up politicos by the dozen from various cities along the way, invited to attend by Governor Cuthbert Olson and San Francisco Mayor Angelo Rossi.

The impressive new terminal replaced the Ferry Building as the City's chief gateway from the east. Most of the thousands who once crossed the bay on commuter ferry boats were now entering the City through the low-spreading steel and concrete structure aboard electric trains. An estimated 88,000 passengers daily and 32 million annually made the trip. During the 5 o'clock rush hour, 37 trains arrived and departed at intervals of less than 1:30 minutes. Compare that with BART and its 12-minute headway.

The three trains lines using the terminal were the Key System, the SP Interurban Electric (red train), and the Sacramento Northern, the latter running clear up to Chico. And they did their job well in a smooth, efficient, and trouble-free manner. Commuter fare was 21 cents from the East Bay. Time of crossing from the terminal to the end of the Oakland side of the bridge was ten minutes. 'Impeded mode' was a phrase not yet invented. Train speed was governed by a code picked up from the tracks by a receiver attached near the front axles and transmitted to the indicator in the motorman's cab. If after a warning bell, he failed to slow down within two and a half seconds the train was automatically stopped.

Just before World War II broke out in 1941, the SP Interurban Electric and Sacramento Northern lines were discontinued. Their service was taken over by the Key System which operated trains until April 1958.

This was followed by a four year program to remove all tracks, pave all lanes over and convert the upper and lower decks into one-way traffic in opposite directions. The difficult and exasperating project, handled by Charles Harney of Candlestick Park fame, actually took 6 years to complete. Motorists will not soon forget the notorious 'Harney Hump,' a man-built obstacle course on the upper roadway necessary for the lowering of the deck to permit truck traffic to clear the Yerba Buena tunnel.

Interesting statistic: the number of vehicles crossing the bridge in August 1933 added up to 777,363. This year, on one day alone, in August, the average crossing total was 204,000.

Although the Transbay Terminal still handles its share of commuter traffic, means are being investigated to expand its use. The first step in the process of change involves studies by consultants who are examining four possible alternatives: (1) a paint and patch job; (2) expansion on site; (3) expansion offsite; (4) or tear it down completely and start all over again.

In any event, the net result when finished should be a modern and versatile facility capable of handling every conceivable kind of bus transportation entering and leaving the City, including intercity commute lines, tour buses, charter buses and airporters.

OPENING DAY at the new San Francisco - Oakland Bay Bridge Electric Railway Terminal Building on January 14, 1939. A crowd of 6,500 including officials assembled for dedication ceremonies.

San Francisco Chronicle ★ Sat., Aug. 19, 1978

Drug Bust of 10 BART Workers

BART police yesterday arrested ten employees, and sought five more, on drug trafficking charges.

Police said six train operators were among the 15 charged after an investigation in which one undercover agent drove trains, another worked as a station agent and a third was employed as a mechanic.

BART Police Captain Tommy Sowell said the suspects were charged with selling, using or furnishing illegal drugs on district property.

Sowell announced the arrests at a press conference BART called at its Oakland headquarters.

Besides the 15 suspects, other workers, including one train operator, were suspended pending disciplinary hearings on the use of drugs or alcohol at work, Sowell said. Evidence in their cases did not justify criminal charges, he said.

A series of arrests began at 8 a.m. yesterday in San Francisco, Richmond, Hayward, Fremont and Daly City, Sowell said. They came after an 18-month investigation that included recruiting and training the undercover agents to work in the various BART jobs, Sowell said.

Buys of cocaine, marijuana and amphetamines totaling $4000 worth of drugs were made by the agents, Sowell said.

"A lot more could have been made," a BART aide said, "but our budget was short."

The investigation centered on train operators and other operating personnel, Sowell said, because BART officials were chiefly concerned about the safety of operations. He specifically refused to say whether operators were accused of running trains while under the influence of drugs.

BART would not release the names of the arrested employees because, a spokesman said, this would jeopardize procedures under collective bargaining agreements that the system will seek to fire the workers.

BART policemen, duly authorized peace officers with the power to make arrests, book suspects in the municipal court jurisdiction in which the arrests were made.

BART police said arraignments of the suspects will be held in municipal courts in four counties: San Francisco, San Mateo, Contra Costa and Alameda.

Dwight Chapin

Summer in The City

THEY CALL HER "The Parasol Lady" and nobody knows how old she is, because she won't tell them.

But every summer, Wednesday through Friday, she arrives at Hallidie Plaza five minutes before the free concerts begin, carrying a paper parasol.

She stakes out her regular spot, listens to the music for an hour and when it's over she passes judgment. If she raises her parasol, it means she enjoyed it. If she lowers it, it means she didn't.

Reports are she's been a little hard on some of the musicians this summer, but then critics are always tough. And if she doesn't think today's performance is a boffo attraction, well, tomorrow's might be.

"The Parasol Lady" is part of one of The City's most interesting coteries — a mixed bag of groupies who have come forth during the three years the People in Plazas concerts have been running at Powell and Market streets.

Some of the people have names, and ages. There's William Marshall, 76, who arrives from Oakland for every show with his dancing shoes on, and Pops Bell, 75, a tap-dancing fool, who works to any syncopated beat except rock.

Others have only names, like Johnny Grassi, who says his age is "none of your business."

And some have only their idiosyncrasies. Such as "The Paratrooper," who comes dressed in a big, green helmet and jump suit clasped areund his ankles and carries a water pistol, none of which inhibits his ability to move to the music. Or the old fellow who looks like a maitre d', wears a tuxedo, and does interpretative dancing while he cleans up the garbage after the shows end.

IF THERE'S a better spot for people watching in San Francisco at noon, I'd like to know where it is.

In fact, I think many of the people who are there — from guys in three-piece suits to guys in jeans that haven't seen a washing machine since the Eisenhower administration — dig the other characters as much as the music, which is pretty darned good most of the time.

There's something for every taste, from country to classical, from '70s rock to '30s swing.

There will have been 46 concerts when this summer's program concludes Sept. 1. Since the start, in 1976, more than 120 shows have been presented.

Without question, this has been one of the Market Street Development Project's most notable successes — transforming an area that once was called "Blood Alley" into a vibrant, almost European-style street show and tableau.

It attracts a lot of tourists waiting for cable cars to take them to the wharf but it's more important for residents of the scabby areas nearby, the old people of The Tenderloin. For them, it's always a show where the price is right.

There are two elderly women, for example, who have developed a ritual. Once a week, they emerge from their Tenderloin traps, stop by a neigbborhood beauty college to have their hair done at a cut rate and then walk over to Hallidie. It may be their only sunshine.

THEY ENJOY the people musician Bert Whalen digs up, unique oldtimers who played with the best of the big bands, once upon a time ... guys who blew trumpets or trombones with the Dorsey brothers, Miller, James.

Waldo's Dey Band, which plays the hits of the '40s and will close this year's concerts, is led by Waldo Carter, former first trumpet for Harry James, and Frank Dey, who learned his hot licks in the Ted Heath Band.

Some of the summer players — who range in age from 20 to 80 — are paid, others are not. The Musicians' Union picks up half the tab for its members that perform, with the other half coming, on an alternating basis, from Citizens Savings and Loan, Woolworth's and Chevron.

But it's a nice gig, because of the exposure, whether there's a paycheck waiting or not. It's also a chance to see something good happening, in what was once the unlikeliest of locations.

The other day "The Paratrooper," who has a gentle, black face under that helmet, was out there doing his thing when a beautiful little blonde lady, about 8, with a pinafore on and a ribbon in her hair, joined him. Her parents, obviously tourists, snapped pictures gleefully, as daughter and Paratrooper danced the afternoon away.

NEWSRELEASE

BART

U-157

FOR IMMEDIATE RELEASE

BART ADDS SECOND SPECIAL TELEPHONE FOR DEAF PATRONS

BART has now added a second "Porta Printer" in its special permit office in order to further accommodate deaf persons seeking specific information by phone on fare refunds, the bike program, and the system's handicapped facilities.

The new number which may be called toll free from anywhere in the three BART counties -- Alameda, Contra Costa and San Francisco -- is 839-2218. Calls to this number may be made between the hours of 8:30 a.m. and 5 p.m., Monday through Friday.

Since last March deaf patrons have been able to call BART for information on train service and bus connections as easily as people with normal hearing do, through the use of a Porta Printer -- a telecommunications device the size of a portable electric typewriter with a keyboard similar to that of a standard typewriter.

The deaf caller must be using a Porta Printer on his or her end of the line. The toll free number: 839-2220 for general service information may be called between 6 a.m. and midnight Monday through Saturday and 9 a.m. to midnight on Sundays.

- MORE -

2-2-2-2-2-2

Deaf patrons who do not own their own Porta Printers can find one available for their use at many service organizations and agencies.

# # #

August 22, 1978

Mike Healy, Manager
Office of Public Information

Contact: Gloria McCall

The Pretzel Pushers

San Francisco Chronicle
Wed., Aug. 23, 1978

By Elisabeth Naras

Out where the tourists are freezing at Aquatic Park or downtown among the street preachers and shoppers and business people liberated from their offices for lunch, are little pushcarts selling soft, hot pretzels — an old treat recently adopted by San Franciscans.

"It's good pretzel weather," said Lisa Wittry, standing in front of her cart at Embarcadero Center one day last week. It was sunny enough to lure people out of their offices but cool enough for Wittry to do a steady business selling hot, salt-sprinkled bread knots: 35¢ plain or with mustard; 60¢ for one decorated with squiggles of cheese from an aerosol can.

Although hot pretzels, which date back to 14th century Bavaria, have been common on the sidewalks of New York and Philadelphia for generations, they arrived on the streets of San Francisco only four years ago. One April day in 1974, Stanley Roth, an unemployed UC senior, bought some soft pretzels from a peddler on the Berkeley campus. He put them in a cardboard box, crayoned a sign on a shirt cardboard and quickly sold out his wares at the corner of Beach and Hyde. Looking forward to the upcoming summer tourist season, Roth got out a hammer and saw and built himself a pushcart with a camp stove for a heater.

That initiated four years of running the gauntlet of city and state bureaucracies, alternately expanding the business — he added carts at San Francisco State College and Embarcadero Center — and closing down altogether when permits were withdrawn or challenged. In between testing pretzel recipes and designing pushcarts he hired a lawyer and made repeated appearances before the Board of Permit Appeals.

It was the ingenious Roth who, when his street artist's permit wasn't renewed because he was selling food, not crafts, announced he was in the baked sculpture business. He hung a sign on his cart saying, "Although our pretzels are delicious, they are sold for display purposes only and not intended for human consumption." Later he added another one advertising "Pretzel Earrings 25¢."

At one point, he and his then-partner, Darryl Cohn, crafted a cart with a double stainless steel sink and hot and cold running water to satisfy health department codes that didn't include any provisions for his kind of food sales.

Now the San Francisco Pretzel Co., a group of people who have been with Roth through the years, has 12 carts, most of which are out on the streets from 10:30 a.m. to 6 p.m. seven days a week. They occupy scattered corners in the Financial District, at Fisherman's Wharf in the summer and downtown during the Christmas rush. The company employs 25 students as part-time vendors (they earn an hourly salary) and as back-ups to relieve vendors at lunchtime, deliver pretzels during the day and pick up the carts at night and wash them down.

After experimenting with different recipes, they use pretzels made of sourdough yeast batter without preservatives. They are dipped in a boiling lye solution (don't worry, said Roth, it bakes out to salt and steam) and baked in the oven. They're given a final roasting in hot salt over each cart's propane burner.

About the same time Stan Roth was standing on his corner, cardboard box in hand, Annie and Steve Block were also mulling over the problems of launching a business of selling hot pretzels from carts. They were inspired by food stands on the streets of European cities and felt a similar operation would add to the quality of life here.

Faced with permit problems, they set up tables with petitions urging city authorities to allow pretzel sellers to ply their trade. Armed with hundreds of signatures, they went from one city agency to another, meeting little success until finally, in April, 1976, the Board of Permit Appeals granted their request to maintain three carts downtown: at Halladie Plaza, at Stockton and Ellis streets and at the Stockton and O'Farrell corner of Macy's.

By that time they had found three old-fashioned pushcarts — relics of bygone carnivals — and painted them and fitted them with cans of Sterno. After hiring vendors (who work on commission), selecting a manager and renting space in a restaurant kitchen, Annie's Soft Hot Pretzels was in business. Both Blocks, however, work full time at other jobs in addition to selling pretzels on Saturdays.

"It's just great," said Steve about being in the pretzel business. "People come up to us and tell us the carts are so cute and they add so much to the city. Out-of-towners take pictures of them. It's such a good feeling."

Another S.F. Pretzel Co. veteran, Phil Tobin, put himself through college selling pretzels, as did his friend Stacy Hagiya. They're still manning their pretzel carts — Phil at Post and Market, Stacy in front of the Hyatt on Union Square — because they enjoy the freedom and flexible hours.

Of course, working on the streets has its problems, too. Paula, who sells Annie's pretzels at Stockton and Ellis streets, has become pretty philosophical after a year on the job. "There's the winos — they just beg," she said. "Then you got your crazies. I say 'hi' to some — they're not so bad. But here is nothing like down at Powell and Market. I call that the Twilight Zone."

Weather can be a bigger problem than weirdos, however. Paula remembered one day last winter when it poured. She sat at her post, umbrella in hand, but sold only 15 pretzels in three hours. "Even my underwear was soaked," she recalled, "and it was my birthday."

Down at Hyde and Beach, Stan Roth reveled in the corner's busy tourist traffic. He plans to go to law school this fall, but looked back fondly on his years on the street. "There's nothing I like better than standing outside with these people. They're here to have a good time," he said, warming pretzels for the next load of tourists the cable cars would bring.

Sept. 3, 1978 Scene Page 6
S.F. Sunday Examiner & Chronicle

Making Market Street safe for movies again

Stanley Eichelbaum

MICHAEL THOMAS is on a crusade to rescue downtown movie palaces. And because of what he's done to clean up the Strand, Warfield and former Crest, which he renamed the Egyptian, he's known to his friends as the Baron of Market Street.

The tall, genial 31-year-old film buff spent a good part of his youth, not so very long ago, in the theaters he now operates. He took them over with the idea of bringing back the audiences lost to them in the past decade, and he's made astonishing progress. The Strand was his first acquisition, in April of last year, and he transformed the 800-seat Art Deco relic at Eighth and Market from a smelly, peeling near-ruin into a tidy, flourishing cinema-repertory house.

The Strand has been so turned around that it has offered "Iphigenia" and "Phaedra" on a double bill. The program changes daily, and foreign films are shown in original-language versions. Thomas has attracted a serious audience, and his "Sunday Marathons" usually get full houses for all-day sessions (at a bargain price of $1.50) of such oldies as "The Ten Commandments," "The Bible," "Cleopatra" and "Samson and Delilah."

"Some of the old customers wander into the Strand and don't like what they see," said Thomas. "They're unhappy with the movies, and uncomfortable finding the place so clean. They don't come back, and that's no loss, since we won't show garbage, and there are enough movie-goers who come to the Strand and respect what we've done."

The wonder is that Thomas could have brought it off on Market Street. In recent years the district deteriorated so badly that it took on aspects of a horror movie come to life. Once, in a theater, I found myself sitting next to a youth cleaning his nails with a switchblade knife. Bored with that, he started ripping apart the seats, and, having not yet found anything to interest him on the screen, he proceeded to set fire to the upholstery.

"I refused to lose faith in the street," said Thomas, "even though most managers gave up on their theaters. The decline of the movie district was caused by the cynicism of the managers. If you think your customers are animals and give them nothing but exploitation pictures, they'll treat the theater accordingly.

"It took a month of patrolling the Strand before we brought things under control. We went after the drinkers, sleepers, talkers and trouble-makers, and got rid of them. We had security guards, but no longer need them because our audience is so well-behaved. We get a lot of senior citizens from the neighborhood, and buffs from all over town. We haven't had to throw anyone out for the last six months."

Thomas bought the Strand with a partner, and raised $20,000 to renovate the house. They put in new carpeting, seats, a screen and sound system, and spread the word with a monthly printing of 100,000 fliers listing the bill of fare.

"We put them in 800 locations," Thomas said. "Cafes, bars, restaurants, book stores, record shops and any other places where we thought we could find an audience."

On reopening the Strand, Thomas lucked into "The Rocky Horror Picture Show," a cult film that's become

a midnight institution across the country. He inherited it from the Powell Theater, which shut down a year ago, and the rock film drew instant crowds at the Strand for Friday and Saturday midnight showings. It's still going strong, and the audience's bizarre rituals, like throwing rice at the screen during a wedding scene, has caused no trouble whatsoever.

Thomas feels the Strand's success is part of a general renaissance at Eighth and Market, where the refurbished Orpheum and United Nations Plaza started the street moving toward respectability.

Last spring, Thomas went down a couple of blocks, to Sixth and Market, and picked up the Crest, which was showing kung-fu triple bills and was in terrible disrepair. He spruced up the small house (250 seats) and reopened it as the Egyptian, with a policy of good second-run films.

The Egyptian is next door to the Warfield, which he also acquired in June from Mann Theaters. The chain wanted to unload the 980-seat former vaudeville house, and Thomas was overjoyed, since the Warfield was fastidiously maintained under Mann's manage-

'We went after the drinkers, sleepers, talkers and trouble-makers, and got rid of them'

ment. He found it in beautiful condition, and only needed to shampoo the carpets and seats. He's continuing the Warfield's policy of first runs in multiple situations.

"Believe it or not, there wasn't a torn seat," he said as he led me through the spotless theater.

Thomas takes special pride in his acquisition of the Warfield, since it fulfills a life-long dream to have his own palatial movie theater.

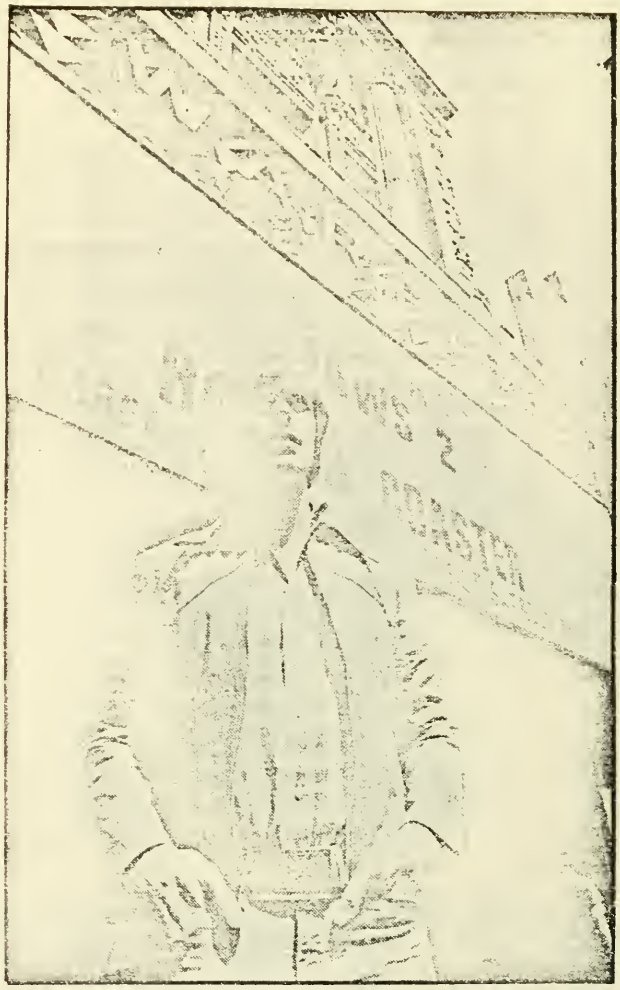
"I hate what's happened to our most attractive theaters, like the Alhambra and Alexandria. I'm against the desecration of theaters for twins and triplexes. I hate to sit in them. The sound leakage alone is intolerable."

A buff from adolescence, Thomas studied film at San Francisco State. He got a job in the local distribution office of MGM, and learned to be a film booker. He worked six years at the Times Theater at Broadway and Stockton Street, and saw it through its 99-cent era of repertory, booking films and managing the house.

"We lost our lease and the Times became a Chinese meat market," said Thomas. "Afterwards, I booked films for several theaters, but was only marking time until I found my own theater."

His plans for the Warfield call for in-person tributes, and the first will be an evening with Joan Fontaine, scheduled for Sept. 18, 8 p.m.

"We'll have a red carpet and klieg lights. And we won't show her popular films, like 'Rebecca' and 'Suspicion.' We're showing 'Ivy,' which she made in 1947 with Herbert Marshall. It's one almost nobody has seen."



Examiner Kitty Raddatz

Theater owner Michael Thomas, the Baron of Market Street

Labor of love keeps Rosie on her toes

By Jeff Jarvis

Labor Day, 1978, in San Francisco — a day when history was made.

Rosie Radiator and the Pushrods set a world record for long-distance tap dancing yesterday by tickling the pavement from Fifth and Market streets to the Ferry Building — a record of "a little more a mile."

That eclipsed last year's record of "a little less than a mile." And in 1976, Rosie herself tap danced across the Golden Gate Bridge, carrying on her back a flag Thomas Edison gave her grandmother when she was crowned Miss Liberty of 1915. It is a rich tradition.

Rosie, also known as Bess Bair, said the Guinness Book of World Records will create a new category — namely, long-distance tap dancing — if records are set for three years. This was the third year.

It all began at 11:45 yesterday morning, when Rosie assembled her Pushrods by Hallidie Plaza. They included Margo St. James of Coyote fame, Ruby of the Rick and Ruby show, Gladys Nightingale the Tap Dancing Nurse and six Pushrod. rom Bair's Tap Dance Center — a troupe of 10, altogether.

Everyone except the Tap Dancing Nurse — who was, naturally, wearing a nurse's uniform — was resplendent in red jogging shorts (also suitable for tap dancing), leotards and hardhats. Rosie was the one with the gold-sequined tap shoes.

And they were off. Tip-tap-tip tap-tip, they tapped their way past the cable car turnaround, which Rosie declared excellent for the echo of their taps and claps.

An army of photographers and TV camera crews snapped pictures. Meanwhile, Rosie's pit crew — the ones wearing the official pit crew T-shirts with little tap shoes on the back — kept away traffic and an occasional drunk or tourist. It was an event recorded for TV and 8mm home movies alike.

And they chanted:
The ants go marching one by one
Hurrah, Hurrah ...
And the little one stops to play his drum
And they all go marching downtown

Or something like that. There was no music. There's not supposed to be music. This is guerrilla tap dancing. Rosie was very careful to explain that to one of the TV types who wanted to pull out some old Ruby Keeler movie music. "This is not nostalgia," she said. "This is modern tap."

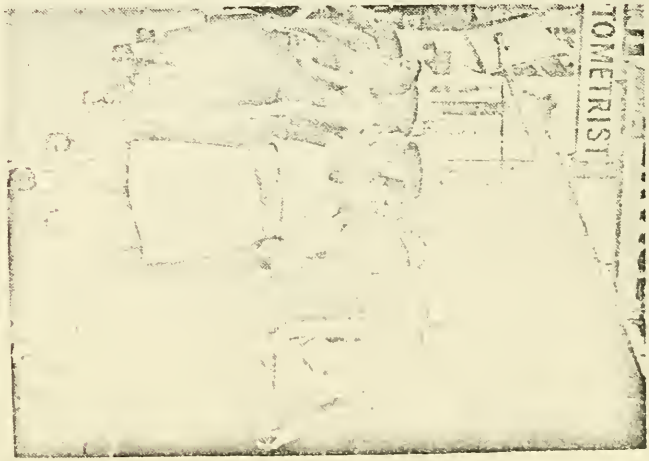
Rosie kept close watch on her tappers and gave them words of encouragement and inspiration. "Watch out for those manhole covers, girls," she said. "Slow down, we have 11 minutes to kill, left, left, left ... Boy, this engine shifts gear pretty good ... Slower, slower ... I coulda been a contendah."

They reached the end of Market. "You can tap," a proud Rosie said. "There's no doubt, you just proved it."

They prepared to do a production number there, but an ogre, a spoilsport, a bully of a bus driver — driving bus 5133, the 21 Hayes, to be exact — kept honking his horn and pushing his way through, more concerned about some schedule than about art. The crowd booed.

At about 12:15 they hit the Ferry Building, posing for pictures under a banner reading, "Tap Dance Now." The crowd cheered.

And then Rosie Radiator and the Pushrods did a little soft shoe — not easy when you're wearing hard shoes.



Led by Gladys the Tap-Dancing Nurse and Rosie herself, the dancers clicked their way down Market to the Ferry Building for a grand finale

By John Storey

'Sister San Andreas' (left front), Bess Bair (right front) and behind her Margo St. James led the parade

S.F. Sunday Examiner & Chronicle Sept. 10, 1978

BART monitors: Help may be a station away

By Jim Wood

An aide pushes the plastic Validifier card into the slot, a lock clicks and the metal door swings open on flashing red lights, gleaming metal tubes and multiple switches, as if James Bond has blundered into the 21st century.

You're in the top-security basement of BART headquarters in Oakland. Just below the floor stretch miles of inter-connecting BART tunnels popping up for air at stations like MacArthur and Oakland West.

The wall is like a giant model railroad layout propped on its side. Down this pulsing hallway and around the control board you enter a giant chamber covered with noise-absorbing carpet. To one side four male employees are sprawled in a lounge, between jobs, and on a platform a supervisor is munching a sandwich while he watches the giant pinball machine on the wall, an animated map that traces the progress of each piece of equipment rolling through the BART system.

The room is the brain of the BART system, and the six television sets on the lowest tier nearest the wall are the terminals for the optic nerves. Using them, BART hopes to eliminate the need for human beings to man 24 of its stations.

Already the system has begun the $4.17 million dream.

More than two decades ago, the late Norbert Wiener, the father of cybernetics, wrote a book in which he compared computers to the human body. A system has sensor organs (eyes) that transmit signals along circuits (nerves) to a control center (the brain), which sends back messages to effector organs (hands) to carry out chores.

BART has put Wiener's theories into practice. A switch deep in the headquarters' basement in Oakland unlocks a bathroom door in Orinda on the other side of Grizzly Peak. A patron in North Berkeley is assisted with a halky ticket machine by a monitor control operator in BART headquarters. Kids trying to jump the fare gate in El Cerrito Plaza hear the voice of a headquarters operator who has spotted them on the television screen.

The sensor organs are of two kinds, the "white telephones" through which a patron can talk with headquarters, and television cameras and monitors through which the station can be observed.

The system is patterned on three in use in the East, at the Port Authority in New York, at Port Authority in Philadelphia and on the Illinois Central Railroad. Representatives of all three systems say that the system works fine, that there has been no increase in crime and that patrons have come to like the unmanned stations. (BART calls them Remotely Staffed Stations, insisting .that the term is more accurate.)

From April 4 to June of 1977, BART tested the systems at Rockridge and Ashby stations on a total of 175,999 patrons. Reported crime was lower than for the previous year at the two stations, BART says.

Declaring the experiment a compelling success, BART in December authorized ordering equipment for eight stations at a cost of $650,000 for conversion by the end of June.

So far six of the stations have been converted: Ashby, North Berkeley, El Cerrito Plaza, Oakland West, Rockridge and Orinda.

At the control center recently, six television sets were watched by two monitor operators. Each set is a station, even if the station has seven different areas under scrutiny. At Orinda, for instance, the monitor shows seven-second shots of the South platform, the North elevator, escalator, entry gate, exit gate, stairway, hallway and back to the South platform. The result is that the operator doesn't get a good look at any single area under observation, although she can halt the sequence if she notices something wrong. At the same time she is watching the seven-second flashes on the Orinda monitor, she is expected to be watching the seven-second flashes on two other monitors from two other stations. She is thus getting less than a three-second glance at any one area. She is more likely to get a headache than a good look at the station, even when, as happened one day this week, the cameras at one of the stations were malfunctioning.

If, during the time the camera is on a particular area, the operator notices something wrong, what happens? She stops the camera and attempts to ascertain what is wrong. Using the loudspeaker system she can ask another patron, if one is there, to check and report on the white telephone.

She also can immediately reach a line supervisor who may be in the station or in a nearby station and tell the supervisor that an emergency may exist. She also can call BART police who, again, may be nearby.

On the other hand, the line supervisor may not be nearby. He could be as far from Orinda as Concord, which is a 16-minute ride by BART — provided there's not an additional 12-minute delay while waiting for the train.

"In an emergency at Orinda, there's nothing that says you can't call an agent at Lafayette and say, 'We've got an emergency at Orinda, get on the train right away, we need you next door," says George Ross, supervisor of the monitor control operators.

"If there's no train, we've got a 12-minute delay."

It will be up to the control center to decide whether to call an ambulance, BART police, a roving agent or line supervisor to handle critical situations. BART's public relations office says that because the station agents usually stayed in their booths, the new system will bring a faster — not a slower — response to emergencies.

Ross says there are blind spots in the stations, areas the cameras don't cover, but says that if something should occur in those areas, patrons could call central control on the emergency telephones.

"I'm afraid it will take a heart attack to find out if they're right," says a former station agent. "In the end, it will be up to the public."

Sept. 10, 1978 Section B Page 11
S.F. Sunday Examiner & Chronicle

Fatal plunge at BART

A young man was killed yesterday when he either fell or jumped from the aerial platform of BART's Oakland West station and plunged 60 feet to the ground.

Sgt. Martha Taylor of the BART police department said the incident occurred at 5:50 p.m. The man, approximately 25 years old, was not identified publicly until his next of kin could be notified.

An investigation into his death is under way.

San Francisco Chronicle 5
★ Sat., Sept. 9, 1978

Death Penalty For Market St. Killer of Two

John Gzikowski, 27, was sentenced to death yesterday by Superior Court Judge Walter Calcagno for his part in the double murder in April of two men at Seventh and Market streets.

Gzikowski thus became the first person in San Francisco to receive a death sentence by a jury and have it upheld by a judge since the state's new capital punishment law went into effect a year ago.

A jury three weeks ago found Gzikowski and Raul Villsenor, 25, guilty of the April 20 shotgun killing of two men sitting in a parked car outside a restaurant. The jury voted that Gzikowski be put to death. Villasenor, who was convicted of second-degree murder, received a ten-year sentence in state prison earlier this week.

Judge Calcagno was permitted by law to modify the jury sentence, but he chose not to do so.

Gzikowski was an unemployed welder and member of a motorcycle club at the time of the killing. Villasenor was a former telephone repairman.

12 Sept 1978

New Muni Streetcar— 99 More Due

The first car of 100 overdue streetcars arrived last week in San Francisco and dozens more will arrive shortly, a consultant to the Public Utilities Commission said yesterday.

Don Touton, of Louis T. Klauder Associates, a Philadelphia-based consulting firm, told a special meeting of the commission that, despite unresolved design, performance and durability problems, there is "essentially no safety risk" in operating the cars as they are now constructed. He recommended that they be run on a test basis over the next few months.

"San Francisco is getting a much better car than Boston got initially," Touton said, referring to similar streetcars that have experienced problems, including derailments, in Boston.

According to a schedule between Muni and Boeing-Vertol, which designed the $322,000 cars, two more cars will be delivered next month and at least ten more will arrive during each of the next eight months after each car is inspected and approved by the city at the Philadelphia manufacturing site. However, it will be late June before about 20 cars begin serving the public, initially on the N-Judah line, Claire C. Pilcher, commission vice-president said.

Two cars arrived last fall for a six-month test, but they were not part of the fleet.

Other "minor" problems detailed by Touton include the braking system and safeguards so that the doors do not injure anyone when closing.

Arthur E. Hitsman, a general manager for Boeing-Vertol, argued that the design now meets the specifications set by the city and that the costs any further testing should be paid by Muni.

The City

U.N. Plaza stirs Market St. 'renaissance'

By Dexter Waugh

THE "little renaissance" of Market Street in the area of the nearly complete United Nations Plaza didn't begin with Walter Caplan and probably won't end with him, but he is helping it along in not-so-small a way.

A certificate of honor from the Board of Supervisors hangs on the wall of the second-floor office in Caplan's triangular-shaped building by the plaza, congratulating him for "adding to the pleasure" of the plaza with his sidewalk cafe downstairs.

"But it's been a real tortuous two years trying to pull this off," says the 30-year-old Hastings College of Law graduate.

He was a law student when he first saw the building, which once had a 35 Fulton St. address. Now, after completion of the plaza that was designed to connect Market Street with the Civic Center complex, the building is known as 1 United Nations Plaza.

("That was a whole big hassle over redesignating it as the U.N. Plaza," Caplan says. "We had to get the Board of Supervisors to rename the street, even though it's no longer a street.")

Caplan bought the building because, "I decided I've got to play lawyer somewhere. At the time it was a torn-up mess, but I had a vision of what it would be."

He added the cafe later. "I felt the plaza needed some legitimate activity, or it would end up like Hallidie Plaza." That move brought about more problems with The City — namely, getting approval from the Department of Public Works to put tables on the plaza bricks.

Anywhere from 200 to 500 people show up each noontime, sprawling over the plaza with drinks from Caplan's cafe and momentarily displacing the regulars from the nearby Tenderloin.

Caplan also "has custody" of the U.N. and U.S. flags that fly from the plaza's poles — meaning he's the one who flies them. And he has been working with Bernard Averbuch, executive ddrector of the Market Street Development Project (a quasi-official, non-profit group set up to oversee the Market Street beautification program), to bring noontime music concerts to the plaza.

Besides lauding Caplan, Averbuch also has high praise for the Civic Light Opera for giving a boost to the area. "They came in here, paid no attention to the rules that this is a depressed area, took a theater (the Orpheum) that was empty, renovated it at tremendous cost and made this an active area again."

He points to other developments, such as the Bank of America and state compensation insurance buildings on Market Street, as other signs of a "spurt of interest" in the area. But, he says, "growth has been slow. The momentum is carrying us but there's still a long way to go."

As another example of the Market Street renaissance, Caplan cites the conversion of the Del Webb Town House hotel on Market Street to apartment units. "That can't do anything but help stabilize the area," he says.

He also noted the activities of Michael Thomas, the young man who, with a partner, bought and refurbished the dilapidated Strand Theater near Eighth Street on Market, turning it into a successful cinema-repertory house.

New restaurants, too, are opening on Market Street. "There's more and more of an attempt to make people feel this is a safe area," Caplan says. "For years there were vacant stores, and suddenly people are infusing money into it, 'rehabbing' all these buildings. Bit by bit you are seeing more people use Market Street; and as more use it, the safer it becomes. That's what it's all about — making the cities livable."

As Caplan provides a certain economic definition to the U.N. Plaza, city planner Dick Hedman looks to the purely architectural shapes that so far have defined the plaza and the new ones that will determine whether its final overall definition is successful.

The City Hall, state building, main library, Brooks Hall and the old federal building constitute one of the largest and best "beaux arts" complexes in the country, Hedman says. But looking out his office window across the parking lot where the city Planning Department squats, he sees problems.

The lot itself, he says, preferably should be the site of a large building, such as the Performing Arts Center. There is a "gap" between the state building on McAllister Street and the City Hall on Polk Street, occupied by a gas station at that intersection. And you can't march parades up the middle of the Civic Center Plaza, the final step in the long promenade from the Ferry Building up Market Street to the City Hall, as originally planned — because of the large reflecting pool there.

For the successful completion of the U.N. Plaza, however, there are more immediate problems that Hedman and others see.

One of them is the non-functioning fountain, an array of granite slabs at the foot of the old federal building, that currently is surrounded by a chain link fence. Water is not gushing there now because of a slow-to-be-resolved dispute over malfunctioning valves that control the amount of water spray.

Another isn't so much a problem as an unknown: What form of buildings will be constructed on the sites flanking the entrance to the plaza?

These buildings, Hedman says, "will form part of the larger frame of the plaza. It requires the buildings fronting on the plaza to pick up and reflect the qualities of the existing buildings."

Although each is different, some common themes are apparent in the state, federal and municipal buildings that dominate the total Civic Center-U.N. Plaza rectangle, such as the cornice line that runs through all the buildings.

"Like at Union Square, a number of buildings have cornices at the top," Hedman says. "They play an important role in providing a visual roof, a suggestion of an outdoor room. It enhances the three-dimensional space."

Newer buildings at Union Square, he says, such as the I. Magnin and Macy's stores, "have no cornices. That is slowly eroding the sense of strength of the space.

"Smooth-skinned metal or glass-clad buildings appear lightweight and contribute little to definition of space," Hedman says. "They don't give any sense of scale," which he thinks is vital at the entrance to the U. N. Plaza.

On the left side of the plaza entrance is a site owned by restaurateur Haig Mardikian, who wants to tear down two existing small buildings and erect one larger one. His plans are still in the design stage.

On the right are three small parcels, including one triangular site. "Were they to be developed separately," Hedman says, "I don't think we would get the kind of architecture needed to form that wall of the plaza."

The city, he says, "has little control. We have to depend a lot on luck. If a developer wants to come in and put up a one-story building, I don't think we could stop it. They would be within their zoning rights.

"If we get some little dinky building in here, we may have to wait 50 years for someone to come in and do it right. But then, it took some of the great plazas (in Europe) 300 to 400 years to come to their final form."

Walter Caplan in front of the Triangle Building

On a more down-to-earth scale, Hedman agreed that the area, because of the U.N. Plaza development and similar private developments, "is experiencing a subtle but definite upgrading. I think this area is beginning to go through a little renaissance."

Caplan, for one, plans to see it all happen. "This is my home, my office, my space," he says of his little building over the sidewalk cafe. "I'm going to be more here."

Opinion / San Francisco Examiner

The grand plan for Market Street

THIS TIME, words are almost inadequate to cope with a proposition emanating from our city thinkers. It sprang into public view only yesterday — that plan for permanent closure to private vehicle traffic of more than two miles of downtown Market Street.

We're sure that many citizens, those who are not rendered dazed and speechless by this marvel of municipal conceptualizing, think it's a gag somebody is pulling. Sure, that has to be it. Some practical joker has put this out with a closet mimeograph machine and it will be denied by the higher officials when they get through laughing.

But no, it seems the joke goes all the way to the top. Everyone is dead serious in the upper strata of the San Francisco Municipal Railway, where in fact the plan originated. And lo and behold even some of the supervisors and Mayor Moscone have failed to perceive any mischievous humor and instead view this notion, deadpan and with cordiality, as a significant proposal.

And indeed it is, in its way. Surely it must set a world record of some sort for city planning. There is something almost psychedelic about it.

Consider the devil-may-care sweep and audacity of the innovation, which we're certain has not been copied from anything anywhere else. To propose shutting off that length of one of the main arterial streets, lined with large businesses and hotels, surely is a stroke of vision which can make San Francisco unique among the cities of the world.

And naturally, the plan is capable of expansion. Who cares if the city is paralyzed across a wide reach of downtown if we can suppress the noxious automobile? We'll prevent the brute's passage. We will make people use the Muni and not have pesky autos forever getting in the way of the buses.

What happens to the businesses on Market Street, on this stretch from Van Ness down to the Embarcadero, of course is a crass question. The bureaucratic mappers of future uplift deal in loftier variables, planning clean and swift public transportation for all, irrespective of whether there will be anything left to be transported *to* in the long run, after private transport has been properly suffocated.

We only say that the Muni dreamers have planned grandly. Their work is worthy of Washington. It is even bolder than some of the boldest ideas of the federal Occupational Safety and Health Administration, which included, as one example, forcing cowboys to carry portable toilets behind their saddles while riding the great ranges.

But as long as we're started, can we not go all the way in this city, so as to show the world a truly matchless example?

If we're really committed to stopping the car from going across our downtown, why not also close the bay bridges? And shut down the ferries as well — they've been a source of continual controversy, and like cars they also make a few fumes.

And why, for that matter, exempt police cars and taxis from the downtown ban? Police can be put on horses (with horsey-bags, of course) and rickshaws can very well replace the odoriferous cab. It will be colorful, and again, we will be No. 1 in these respects.

Still, there must be at least a couple of amnesties from the traffic ban as it expands — the trucks of grocers, to keep us eating, and the vehicles of bureaucrats who will have to come here to deal with the multitude of socioeconomic phenomena (problems) resulting from our bold experiment. The housing of numerous administrators and the writing of reports into the many thousands of pages will be required for this, and buildings can be erected for these purposes on the former parking lots of the business sectors.

And, on one of those vacant lots, another building can be erected: A home for retired politicians, whose retirement stems from hatching such plans as this one to close Market Street.

Muni's auto ban for Market is far from approval

By Robert Hollis

The Municipal Railway's controversial proposal to ban private cars and trucks from lower Market Street faces months of scrutiny and strong opposition from downtown business interests before its fate is decided.

It will be at least two months before Muni planners come up with a firm plan to remove private vehicles from a two-mile stretch of Market Street between Van Ness Avenue and the Embarcadero, said Tom Matoff, a senior planner for the transit system.

During that time, Muni officials will be studying the impact of closing the famous artery to all but buses, streetcars, emergency vehicles, taxis and delivery trucks. Traffic crossing Market Street would be unaffected by the proposed ban.

Meanwhile, reaction to the proposal ranged from support by Mayor Moscone and other high city officials to disbelief among business people in the downtown area.

"Basically, it's ludicrous," declared Lee Byers, general manager of the San Francisco Chamber of Commerce.

Another chamber official, Gerald Chandler, was the only speaker who opposed the proposal when it surfaced during a meeting of the San Francisco Public Utilities Commission Tuesday.

Essentially, Muni officials believe that banning private auto and truck traffic from Market Street will result in faster and more efficient transit operations.

Within a year, Muni's new subway under Market Street is scheduled to be in operation. But despite this, a number of bus and trolly lines will remain in service aboveground.

Muni General Manager Curtis Green told utilities commissioners Tuesday that without private vehicles to interfere, transit vehicles can carry greater numbers of riders more rapidly.

Coincidentally, the Muni's closure proposal came as Supervisor Harvey Milk was planning to introduce legislation that would have banned private traffic along Market Street from Eighth Street to the Embarcadero during morning and evening rush hours.

City Planning Commissioner Charles Starbuck was also preparing another closure proposal to be presented to the Planning Commission.

Milk said yesterday that the closure of Market Street to private vehicles "is long overdue." He said he would withdraw his plan and support the Muni proposal.

"I personally think we should ban all cars. It's going to happen anyway so we might as well get used to it whether we like it or not."

Muni planner Matoff was optimistic that some traffic ban on Market Street will evenually be approved. Today, however, officials had "only very vague" estimates of the cost to The City to erect signs and divert Market Street traffic. Matoff estimated that the total cost would be in the "tens of thousands" of dollars range.

"It's simply a signing and striping matter," he said. Federal Department of Transportation funds may be available for part of the cost, he said.

Chandler, from the Chamber of Commerce, said he cannot imagine any action being taken on the Muni proposal by the Board of Supervisors until the effects of closing Market Street are known in detail.

One major effect would be to transfer Market Street traffic to the already overcrowded Mission Street corridor, he said.

"All they're going to do (by closing Market Street to private vehicles) is make a lot of people mad at the Muni again," Chandler concluded.

Before any closure takes place, San Franciscans and suburban commuters will have at least three opportunities to publicly support or oppose the proposal, said Matoff.

Once a firm proposal is drawn up — probably sometime after the first of the year — the city Public Utilities Commission will hold public hearings. Then the matter will again be discussed before the Planning Commission before finally being debated before the supervisors.

That Market St. closing plan

A tentative plan to close Market Street to auto traffic, which surfaced recently at a Public Utilities Commission meeting, has been condemned by Concerned Market Street Merchants (CMSM).

CMSM president Larry Hughes said that "if the so-called 'beautification' of lower Market Street has resulted in all the vacant stores and buildings, just watch how many more businesses close, and fail, when the City Hall planners close Market to private vehicles."

Hughes said that "what Market Street needs is a better atmosphere for business, not more restrictions."

Hughes said his organization "will fight the threat to the economic survival of lower Market Street just as we have fought the plans to make it more difficult for citizens to drive their cars on upper Market Street."

He said that "when Muni begins to provide both pleasant and safe transportation, then perhaps city officials can legitimately talk about promoting travel on Muni."

NEWSRELEASE

BART

U-172

FOR IMMEDIATE RELEASE

FROM BART WITH LOVE -- THE LITTLE BIG BOOK

Beginning next Monday, October 2, BART will be offering a special bonus to patrons who purchase their BART tickets at participating banks.

With the purchase of a BART ticket at any one of over 200 branch banks in the Bay Area patrons will receive, while they last, a copy of BART's "Bay Area Restaurant and Travel Guide" book.

This handy 64-page pocket guide offers tips on things to do, sight seeing adventures, exciting places to eat on both sides of the bay, plus historical notes of interest -- all rolled into one. Also included is a fold-out map depicting the downtown areas of both San Francisco and the East Bay, making the little book an all around good traveling companion. It should also be noted that the restaurants listed in the book have been reviewed by "Jack Shelton's Private Guide to Restaurants," and are all easily accessible by BART and other forms of public transportation.

Since BART began operations back in 1972 most branch banks in the Bay Area have carried BART tickets as a special convenience.

- MORE -

According to BART's Manager of Station Operations, Jack McDowell, purchasing BART tickets at the bank is a good way to avoid congestion at the automatic fare machines in stations, particularly during rush hour travel.

McDowell said that the banks carry high value tickets in $10 and $20 denominations as well as discount tickets for senior citizens, handicapped persons and youths from five through 12 years of age.

BART suggests that those people who want to take advantage of this special book bonus offering, check with their bank to make sure it is one of the participating banks.

# # #

September 26, 1978

Mike Healy, Manager
Office of Public Information

CITY CELEBRATION (con't)

HALLIDIE PLAZA
12:00 to 1:30

INTERNATIONAL DANCE

October 16	NORTH INDIAN CLASSICAL DANCE	
October 17	HALIFU OSUMARE-ASANTE	Modern Jazz Dance of Aquarius Rising Dance Theatre & Dancers from Everybody's Creative Art Center
October 18	DANCE THEATRE OF OM	Classical So Indian Dance and Origional Folk Dances
October 19	MOTARA	28 Folk Dancers from Finland
October 20	DIAMANO COURA	Senegal Dance Troup
October 21	TIARE'S OTEA	Polynesian Dance
October 23	GRUPO FOLKLORICO	Spanish & Mexican Dance
October 24	MODERN JAZZ WORKS	Modern Jazz
October 25	MORROCAN DANCE CO.	Morrocan Dance and Music
October 26	COOK ISLAND DANCE CO.	1st appearance in San Francisco as part of International Tour
October 27	ADELA CHU & CO.	B razilian Modern Jazz
October 28	BAGONG DIWA DANCE CO.	Filipino Dance

For Information please call City Celebration at 552-4387

CITY CELEBRATION
PRESENTS
FREE NOON-TIME CONCERTS
AT
UNION SQUARE AND HALLIDIE PLAZA
DURING THE MONTH OF
OCTOBER

MUSIC & DANCE

CALENDAR ON REVERSE SIDE

Kevin Starr

3 oct 1978

Truth on Yerba Buena

In its recent appearance before the Redevelopment Commission, the architectural and planning group from Skidmore, Owings & Merrill, including former city planning director Allan Jacobs, did not dingbat entirely the proposal made by architect Richard Gryziec that a theme park modeled on Copenhagen's Tivoli Gardens be built at Yerba Buena Center. The group merely suggested that the theme park be confined to the rooftop of the unnecessarily underground convention center.

Of course, this makes a mockery of the argument that the convention center had to be underground in the first place in order to preserve open space in the south of Market area. A crowded theme park — be it Tivoli Gardens, Asbury Park, Coney Island or Great America — is hardly the sort of pristine open space that the environmental lobby hit us on the head with when they got their measure, calling for the sinking of the convention center, voted through. But, if you read my column yesterday, you'll recognize that the initial campaign was dishonest. San Francisco already has more unused open space than any city of comparable size and density in America, perhaps in the world. The Skidmore, Owings & Merrill proposal made an effort to bring back an element of reason and economic prudence to our collective thinking about the future of Yerba Buena. Look, the proposal said, this project has got to pay for itself. This project has got to attract investors. These investors must be wooed, or else nothing of any significance will be built in Yerba Buena. And that means that the economic revitalization of San Francisco is further postponed.

I suppose one of the reasons that the Skidmore, Owings & Merrill proposal was shunted aside is that it calls the bluff of the spurious reasoning that led to the convention center being sunk underground in the first place. If you build a Tivoli Garden atop the convention center, then you no longer have open space. But perhaps the Redevelopment Agency is playing a subtle Machiavellian game. By putting the theme park idea out to bid, as it has done, the Commission can scotch it through the simple use of free market economics. Quite simply, no investors will touch the project.

Take a walk along Market Street between Fourth and Tenth. Stroll up Powell Street to Union Square. What do you see? You see the battered, impoverished, deranged, vagrant, incipiently criminal population which our cruel and remorseless society is producing at an alarmingly increasing rate. These are the people who have not survived the Darwinian nightmare of contemporary urban life. These are the alcoholics, the drug addicts, the prostitutes and pimps, the mentally deranged or merely the suffering, those whom life has kicked in the teeth, those who have long since, to quote Evelyn Waugh, "given up the unequal struggle."

We already have a San Francisco Theme Park. It starts at Union Square. It goes down Powell Street. It runs along Market. It spreads south past Mission and Howard. It is a living pageant of American hopes destroyed, of American people living beyond recovery or hope. Should a massive Tivoli Gardens such as is now proposed be built in the Yerba Buena area, these hordes of broken souls — a few of them dangerous — will flock there like the Israelites returning to Canaan after forty years in the desert. One suspects that they will not prove to be good customers. Their tastes in wine are simple; their experience of cuisine, limited. Investors who have in mind quality operations might be forgiven if they fail to put in a bid. One envisions, instead, acre upon acre of schlock such as currently occupies both sides of Market Street from Powell to Civic Center — pinball machine parlors, tawdry sex shops, discount movie houses, fast food outlets, and other such indications of declining taste.

I suspect that the Commission and the staff of the Redevelopment Agency do not have the guts to say what I have just openly said — that the theme park Emperor has no clothes. Such truth-telling, after all, leaves one open to the charge of being elitistic, even fascist, when one is only trying to face the honest facts of our declining and stress-ridden civilization. The Redevelopment Commission has possibly chosen the course of allowing the Tivoli Gardens to wither away as a possibility because no one will be interested in putting money there.

And yet, as in the case of the initial vote to put the convention center underground, politics in San Francisco often have a way of overcoming common sense and even the demands of a free market economy. The problem with keeping the Tivoli Gardens idea around for another six months or so is that such a delay in the name of political expediency frustrates common sense proposals such as that made by the Skidmore, Owings & Merrill group. It might even frighten them away once and for all.

Alas, what a great opportunity has been lost! An above ground convention center could have been the occasion for a noble work of architecture. Not since the Civic Center was built in the aftermath of the fire and earthquake of 1906 did San Francisco have such an opportunity to create a public space that would exude an ambiance of civic grandeur and accessibility such as was once evident in our Civic Center. We have parks enough in San Francisco. If we need an amusement park, then let us build one at Playland-at-the-Beach, a gaping hole for nearly a decade. The underground convention center was ill-advised, but it made it through the political process, so let us accept it. But let us insist that there be no more ideological impositions on an already compromised project — one vital to our civic renewal.

NEWSRELEASE

BART

U-191

FOR IMMEDIATE RELEASE

MERRITT HOSPITAL WILL MEASURE YOUR BLOOD PRESSURE AT BART'S 19TH STREET STATION

On Tuesday, October 24, Merritt Hospital nurses will again offer free blood pressure tests at BART's 19th Street Station in Oakland. Hours of the special community program will be from 10 a.m. to 6 p.m.

The screening program facilities will be located near the ticket machines at the north end of the station adjacent to the 20th Street entrance.

According to hospital officials few, if any, symptoms are associated with hypertension and prompt medical attention and treatment are vital to lower the blood pressure to combat this leading cardio-vascular disease.

Participants in the screening program will receive free literature and view a special vidiotape on hypertension.

BART provides direct service from Daly City, Concord, Fremont and Richmond to Oakland's 19th Street Station.

# # #

October 19, 1978

Mike Healy, Director
Public Affairs

Contact: Gloria McCall

FACT SHEET

SCULPTURE AT EMBARCADERO STATION

ARTIST - Steven De Staebler

AGE - 45

RESIDENCE: Berkeley

SCULPTURE TITLE: "Wall Canyon"

COMMISSIONED BY BART: November 1975

COST - $50,000 (Funded from original contract funds set aside for this purpose)

DIMENSIONS:

- Height: 37 feet
- Weight: 6 tons
- Width: 8 feet
- Depth: 18 inches
- Material: Ceramic & Steel

COMPOSITION: Twin Columns (44 pieces - 22 pieces per column)

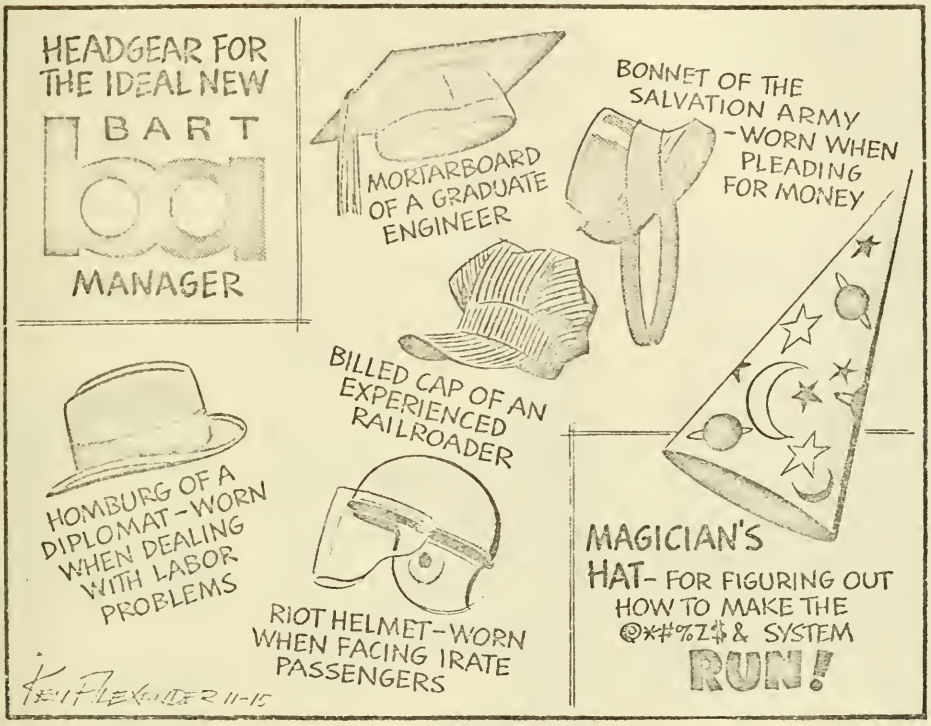
LOCATION: Against West End Wall

LIGHTING: Special - Simulate sun cycle

CONCEPT: To complement symmetry of station with soft color graduations and inward curve.

WORK IN PROGRESS: Took about a year to complete.

EMBARCADERO STATION TRAFFIC: Approximately 24,000 trips per day.


HEADGEAR FOR THE IDEAL NEW BART MANAGER
MORTARBOARD OF A GRADUATE ENGINEER
BONNET OF THE SALVATION ARMY -WORN WHEN PLEADING FOR MONEY
BILLED CAP OF AN EXPERIENCED RAILROADER
HOMBURG OF A DIPLOMAT-WORN WHEN DEALING WITH LABOR PROBLEMS
RIOT HELMET-WORN WHEN FACING IRATE PASSENGERS
MAGICIAN'S HAT- FOR FIGURING OUT HOW TO MAKE THE @*#%Z$& SYSTEM RUN!
KELLY EXAMINER 11-15

-S.F. EXAMINER ☆ Fri., Nov. 17, 1978

Mae West's 'Sextette'

By Stanley Eichelbaum

NO, IT WASN'T another crowd for "The Lord of the Rings." The thousand or so people who stopped traffic on Market Street last night were waiting to see Mae West. They were jammed like sardines outside the Warfield Theater, while another thousand piled inside for the premiere of West's new film, "Sextette."

The mob scene surprised even the half-dozen police trying to clear a path for the 86-year-old star to make her entrance into the theater.

But the crush was too much for them, and when people started climbing trees and lightposts, and no space remained on the sidewalk, the police rerouted West and sneaked her in by a back door.

It was a letdown for the people outside, particularly the tap-dancing gent who waved an American flag and a "Welcome Mae West" sign, and wore a white Naval officer's uniform of World War I vintage.

The crowd inside consisted of West fans of every age, shape and description, including a few young men determined to look more like Mae West than West herself.

But they were not to be outdone, for West made a dazzling appearance in a white satin gown trimmed with pearls. She carried a fluffy white marabou stole and wore diamonds as big as the Ritz.

She came on stage, and the audience went wild, giving her a long, rapturous ovation. And when Phil Sinclair, who organized the event with the Warfield's manager, Mike Thomas, introduced her as "The Living Legend," she was joined on stage by 10 strapping musclemen.

As the tumult grew louder, West looked a little confused and uneasy. But she took it all in like a trouper, standing erect and beaming. She's a small woman with a shock of blonde hair, and she clutched the arm of her long-time companion bodyguard, Paul Novak, who was one of her musclemen when West last visited San Francisco to appear at Bimbo's in 1957.

But she came here this time to renew her credentials as one of Hollywood's first superstars. She made only 10 films between 1932 and 1943, but they saved Paramount from bankruptcy, and she retired a wealthy woman. She returned for an ill-advised vignette in "Myra Breckinridge" in 1970. Now she's back in her own starring vehicle, "Sextette," based on a play she wrote in 1961. West has generally written her own material.

Last night's audience waited to hear some of the old Mae West wit and wisdom. But when she stepped to the mike, she made a single remark in a thin, barely audible voice. "I hope you enjoy my demonstration of progressive education," she said. And after that, the film began.

In all fairness, let me say that "Sextette" isn't a film that can brook criticism. It was made for West fans, and will probably be seen only by them and a few other curiosity-seekers. As you can imagine, the actress is well past the age for movie close-ups, particularly if she insists on playing her old role of a sex bomb, even mockingly, and with all the camp she can muster.

Here she is in the role of an alluring, much-married Hollywood star who's just taken her sixth husband, Timothy Dalton, an English lord.

What we're confronted with is West as a geriatric sex symbol. She plays her first scene, believe it or not, in a billowing wedding gown, and it's hard to overlook the fact that she looks her age.

She's saved, though, by the perfectly outrageous tenor of the comedy, and a tongue-in-cheek delivery.

It's the old Mae West fondness for double entendre that dominates the screenplay, and there are enough of her wisecracks to satisfy anyone's need for nostalgia.

"It's not the men in my life, but the life in my men," she quips, gyrating her hips and fingering her hair. The gestures are as familiar as the lines.

The film is a foolish, vulgar, quite awful but awfully funny musical comedy (the songs, too, are mostly old), in which West does more than a self-parody. She's a travesty of Mae West, in an outlandish wardrobe by Edith Head.

I don't doubt that many will enjoy "Sextette" (last night's audience found it uproarious). It's slickly made, and director Ken Hughes has gone to extra pains to give his star the soft-focus treatment.

The supporting cast is quite strong. Tony Curtis, George Hamilton and Ringo Starr play former husbands. Dom De Luise is her manager, and Alice Cooper has a bit as a friendly hotel waiter.

At a reception following the premiere, I asked West why she made the film. "For my public," she replied agilely. "I love to work," she added. And at her age, she must mean it.

REVIEW highlights

"Sextette." Crown International release of a film produced by Daniel Briggs and Robert Sullivan, directed by Ken Hughes, screenplay by Herbert Baker, from a play by Mae West, music by Van McCoy and others, photography by James Crabe. With Mae West, Timothy Dalton, Ringo Starr, George Hamilton, Tony Curtis, Dom DeLuise, Alice Cooper, Walter Pidgeon, George Raft. Rated PG. A foolish, outrageous, vulgar, quite awful but awfully funny musical comedy with Mae West doing a travesty of Mae West as a geriatric sex symbol. Slickly made for West camp followers. Top evening admission $4. At the Warfield, 982 Market St.

★★

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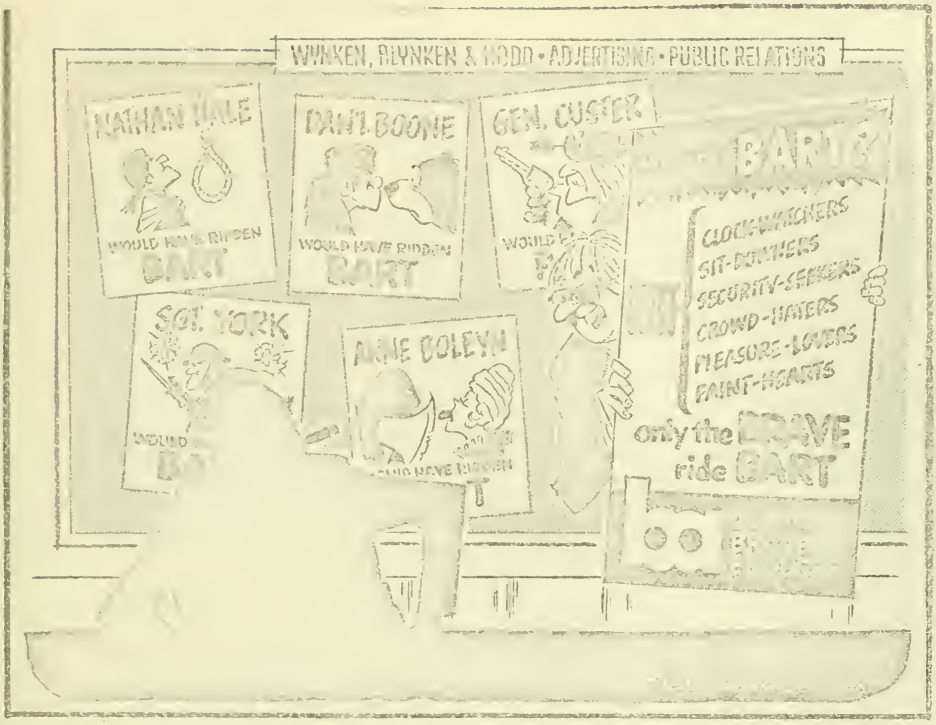

'It's a whole new approach, J. B. . . . we appeal to their spirit of adventure'

BART switching to safer seat cover

By Brenda Payton

On Oct. 27, at the beginning of the Friday afternoon rush hour, toxic smoke poured from a BART train into the Lake Merrit station in Oakland, forcing the riders on another train to leave the station.

One of the riders, J.S. McCully of Hayward, later wrote the state Public Utilties Commission complaining of the severe danger caused by the smoke that he said was extremely painful to breathe.

BART recently was awarded a $2 million federal grant to replace the polyurethane seats that create the poisonous smoke with neoprene seats which give off a less toxic smoke when they burn.

According to Mike Healy, BART public information officer, replacement of the seats will start in the summer of 1979 for completion in about 1½ years.

Healy said he does not think the polyurethane seats present a danger to BART riders in the meantime. "Normally the seats are self-extinguishing. A match or cigarette can't start a fire. The heat has to build up to a point before the material will catch," he said.

BART riders should not fear being trapped in a car with the poisonous smoke, Healy said, because a fire large enough to make the smoke probably could occur only in a car without any passengers. "Otherwise the passengers would put it out before it built up to that point," he said, pointing out that there are fire extinguishers in view in all BART cars.

The Friday afternoon fire started in the last of an eight-car train. BART officials believe it was arson.

In any case, Healy said, BART has a number of safety precautions in case of a fire on a train in the trans-Bay tube or in a subway. Generally the train would be taken to the next station.

If the distance is too far to travel safely, passengers would be unloaded onto the pedestrian walkway in the tube or catwalks on the elevated tracks. They would be loaded onto other trains traveling in the other direction.

"And we have had several drills to practice such as evacuation from the tube," Healy said.

NEWS RELEASE

BART

U-208

FOR IMMEDIATE RELEASE

SL7 THE SILVER ANDROID RIDES BART

Each Saturday in December Rainbow, the San Francisco Mime, will present as a special feature for BART patrons his space-age character, SL7-The Silver Android. Rainbow portrays his science fiction character as a mechanical man.

The Silver Android will travel the underground via a BART train from the Powell Street Station to the Embarcadero Station at 12 noon, 1 p.m., 2 p.m. and 3 p.m. on each of the Saturdays in December.

Rainbow will venture into a futuristic fantasy, as a lively art. Each trip will be videotaped and there will be an instant visual replay presentation of the participants and their excursion on arrival at Embarcadero Station.

These performances are being presented by the Environmental Awareness Theatre, a nonprofit organization, in association with the Eyes and Ears Foundation.

This is a San Francisco based group representing the performing and visual arts dedicated to presenting their conceptual approach to multi-dimensional art and theatre in urban environments for the enjoyment of those who pass their way.

- MORE -

2-2-2-2-2

To join in the fun come to BART's Powell Street Station any Saturday in December at 12, 1, 2 or 3 p.m., and ride with the Silver Android to the Embarcadero Station.

# # #

November 30, 1978

Mike Healy, Director
Public Affairs

Contact: Gloria McCall

NEWSRELEASE

BART

6-209

FOR IMMEDIATE RELEASE

RUMFORD RESIGNS AS BART'S POLICE CHIEF

BART General Manager Frank C. Herringer today announced the resignation of BART's Chief of Police Services William B. Rumford, Jr., to become effective December 31.

Chief Rumford, who came to BART in February 1967, resigned to devote full time to a private business -- Off-Shore Industries, Inc., of which he is President. Off-Shore Industries, Inc., is involved in financing and building commercial fishing vessels.

Rumford, who is 45, was named to his current position as BART's Chief of Police Services in March 1976. Prior to that time he had been Assistant Police Chief and was instrumental in all facets of the development of the police services department.

A native of Berkeley, California, Rumford served for several years as a police officer in that city and is presently a member of the Berkeley City Council.

In his letter to General Manager Herringer, Rumford said that after more than 25 years of public service he now wants to pursue a full time career in private industry.

- MORE -

Herringer commented that it was with sincere regret that he accepted Rumford's resignation.

"I believe that over the years he has contributed enormously to the development of a fine professional police force at BART," Herringer said.

In accepting Rumford's resignation Herringer asked that he be available on an advisory basis for at least a few months into the new year to assure a smooth transition.

Rumford makes his home in Berkeley.

# # #

November 30, 1978

Mike Healy, Director
Public Affairs

NEWSRELEASE

BART

U-211

FOR IMMEDIATE RELEASE

BART TO OPERATE ON NORMAL SCHEDULE DURING WET WEATHER CONDITIONS

Good news for BART patrons! Beginning Monday, December 4, come rain, sleet, or even snow, BART trains will no longer be required to operate in what has come to be known as "Impeded Mode," or deliberately slowed service. Instead trains will be able to operate at normal speeds in wet weather.

Previously BART had to operate its trains at 75 percent of normal speeds to ensure safe stopping in wet weather. A recently completed project, involving re-signaling of the system to stretch out the braking rates for trains, now makes the reduced speed procedure unnecessary.

BART's General Manager Frank C. Herringer noted that the long trip times in wet weather have been frustrating to BART patrons. "The elimination of impeded mode has been an important BART goal for several years, and I am particularly pleased that we were able to make the necessary modifications before the upcoming winter," Herringer said.

# # #

November 30, 1978

Mike Healy, Director
Public Affairs

NEWS RELEASE

BART

FOR IMMEDIATE RELEASE

$50 FINE FOR SMOKING ON BART

BART patrons may be noticing a new "No Smoking" sign going up in stations and on trains these days which has an added legend -- "Violators Subject to Fine."

Effective January 1, 1979, smokers in the paid areas of BART stations or on trains may be issued a citation by BART police which could result in a fine up to $50. The amount of the fine will be set by the court in the county where the infraction occurred.

In 1971, prior to the start of revenue operation, BART's Board of Directors adopted a rule to prohibit smoking inside the paid areas of the system. The rule, however, proved difficult to enforce without the court being able to levy fines, and the BART Board voted to seek the appropriate legislation needed.

Assembly Bill 2448, which will empower the courts to impose fines for violating BART's smoking rule, was authored by Assemblyman Floyd Mori (D-Pleasanton) and recently passed into law. It becomes effective January 1, 1979.

# # #

December 18, 1978

Mike Healy, Director
Public Affairs

Contact: Gloria McCall

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